

The NEW YORK
CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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The New York Clipper

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PATRONS WON'T LET MANAGER DISCHARGE LEADING LADY

Bernard Steele, of the Colonial Players, Lawrence, Mass.,
Opposed by Town's Mayor and Audience—Company
Threaten to Quit If He Doesn't

LAWRENCE, Nov. 27.—Because she wore gray stockings and gray-colored shoes and persisted in wearing the same costume in several of the characters she portrayed, though she was advised to the contrary, Theodora Warfield, leading lady of "Ye Colonial Players," at the Colonial Theatre, has been dismissed from the company by the managing director.

The grotesque reasons for the discharge of the young woman were not known until late this afternoon, when one of the most remarkable scenes ever presented on and about the proscenium of a theatre occurred at the Colonial Theatre, after the performance by the stock company of "Way Down East."

When the curtain was rung down the hundreds of theatre patrons that thronged all parts of the house waited. Mayor White, standing to his full height in one of the boxes, asked the audience to stay, explaining that in view of the popular disapproval of the dismissal of the leading lady, the manager would make a statement of the causes.

Bernard Steele, the managing director of the theatre, two weeks ago gave Miss Warfield her two weeks' notice, called for under the terms of her contract. The time was up to-night. Meanwhile many petitions, numerously signed, all calling for the retention at the theatre of the service of the leading lady, were presented to the manager. Mayor White had interceded. But until yesterday afternoon none knew of the reasons prompting the decision of the manager.

The curtain moved backward as the hand of the manager made an opening for his approach to the front of the stage. He told the audience that personally he liked Miss Warfield, that she had ability, that she had a winsome personality, but that she would not do what she was told to do. In illustration, he said, she wore gray stockings and gray-colored shoes when she was told they were not the vogue for her position.

Manager Steele said that Miss Warfield insisted on wearing the same costume in several of her parts though he had told her that the particular costume "did not fit in" with the parts in question. He complained that she never "got a hand" and that when he observed that the receipts at the box office were small, he concluded that he needed a new leading lady. He said he had procured the services of a prominent actress who will assuredly please the local patrons and win more favor and bring better "box" results than Miss Warfield.

Mayor White and scores of others throughout the address of the manager showed sympathy with the dethroned leading lady. Mayor White, at the end of the talk of Mr. Steele, asked all those who favored the continuance of her services to stand. Nearly every one in the theatre stood. Shouts of approval were heard in all corners of the house.

Miss Warfield then appeared from behind the curtain and said that she was so happy at the confidence shown in her that

she could not speak. She said that Mr. Steele had the right to discharge her under the contract, but added that when she was about to accept another opportunity recently he told her to stay for the winter.

Both the Mayor and theatre manager talked again. As Mr. Steele was about to go off the stage, a hand protruded from behind the curtain, and a note was given him. After reading it, he said, "I am informed that if I change my mind in the matter that the rest of the company will quit." Turning to the Mayor, he said, "You may now go as far as you want to."

Several of the stage hands at this juncture came to the door of the box where the Mayor was. They hurled insulting epithets at him, declaring that his meddling would leave them all without jobs.

Frank Lyons, the leading man, then spoke to the audience, saying the manager acted within his rights and the company was with him. He said they all liked Miss Warfield. Shouts from the audience called upon him to get off the stage. Miss Warfield appeared again.

Mayor White and the leaders of the movement for Miss Warfield left the theatre. A group of stage hands waited for the Mayor outside, and arguing and abusing, they followed him up on Essex street, where a policeman interrupted their "mob scene" tactics and drove them back.

The crowd then returned to the stage exit. When Miss Warfield came out, the crowd seized her and carrying her on their shoulders, brought her up the street, meanwhile cheering her and loudly proclaiming her thespian merits.

"BLUE EYES" REHEARSING

"Blue Eyes," the new musical show which Morris Rose and Lew Fields are producing, was placed in rehearsal last week and is scheduled to open Christmas night in Harrisburg, Pa. Instead of coming into a New York house shortly after its premier, the show is slated to open in one of the Shubert houses in Chicago that same week.

LeRoy Clements and Leon Gordon wrote the book of "Blue Eyes," Z. Myers, a brother of Carmel Myers, the motion picture actress, wrote the lyrics and I. B. Kornblum composed the score. Lew Fields is staging the book. The principals thus far engaged include Ray Raymond, Olin Howland, Dorothy Mackaye, Frank Davis, Billy Gould and Anna Sands.

ANDERSON SUES BARR TWINS

SAN FRANCISCO, Nov. 27.—Gertrude and Evelyn Barr, dancers playing the Orpheum Circuit, are defendants in a suit for \$4,700 damages filed by G. M. Anderson. He charges he engaged the sisters to appear the entire season with "Frivolities," paid \$800 for dresses they already had and gave them \$1,000 more for dresses. The team then failed to appear and it cost him \$400 to find another team to fill out his program, he says.

ROSE GOT A WALLOP

CHICAGO, Ill., Nov. 30.—Jack Rose, of "The Scandals of 1920," and Os-Ko-Mon, an Indian, had a row last week about which theatrical Chicago is talking.

Os-Ko-Mon, a feature at the Winter Garden, was offering his dance novelty, supported by the girls of the chorus. The girls were carrying baskets, supposed to contain corn and went through the motion of crushing it.

Jack Rose, occupying a table near the stage, is said to have burlesqued the young women by running his fingers through his soup, which made the girls laugh, thereby disturbing the principal.

At another juncture, Os-Ko-Mon, in Indian dress, went through a native dance. In a part of the number he unsheathes a knife and goes through the motion of killing an imaginary foe. Rose, picking up a table knife, went through the motions, it is said, causing no end of commotion in the ranks of the chorus.

Os-Ko-Mon, thinking part of his stage clothes were ripped, left the stage. One of his assistants, however, informed him of what had occurred and, thereupon, the Indian sent a curt invitation for Rose to come round to his dressing room. Rose accepted the invitation and, upon his entrance into the dressing room, Os-Ko-Mon gave the "Scandal" comedian as polite a "bawling" out as ever was given a performer. Rose is said to have retaliated with some nasty remark, whereupon the Indian laid his open hand across Rose's mouth. Then followed another nasty retort and the redskin, closing his fist, sent home a blow.

Rose left the garden immediately, threatening Os-Ko-Mon that he would return with some huskies and finish him. Os-Ko-Mon, taking Rose at his word, immediately went to the telephone, called a number and thirty minutes later six huskies arrived on the scene. Friends of both parties, fearing serious trouble, informed the police.

Rose and his gang, composed of Colonial Theatre stage hands, appeared on the scene as did Os-Ko-Mon and his crew of huskies, but the police quickly dispersed both sides.

HELD IN FORGED CHECK CASE

SAN FRANCISCO, Nov. 25.—James E. Winterburn, a one time member of the Maitland Stock Company, was arrested this week for complicity with Stanley Holmes and Dorothy Peters in collecting \$5,500 on a forged check drawn on the Anglo-California Trust Company. Both Holmes and Miss Peters had previously been arrested and indicted by the grand jury. Winterburn also was indicted for forgery.

According to Detectives David Murphy and Frank Lord the trio conspired to collect a forged check on the bank in which Holmes had been employed. Miss Peters is a nurse.

SAMPTER OUT OF 'PITTER PATTER'

Marty Sampter, one of the owners and producers of the "Pitter Patter" show at the Longacre Theatre has, according to report, disposed of his interest in the musical production to the Plohn brothers, and William B. Friedlander, who were associated with him in the production.

"Pitter Patter" has picked up in business since Ernest Truex went into the cast and got a little over \$15,000 last week.

EQUITY HOLDS MEETING

Some thousand odd members of the Actors' Equity Association met at the Hotel Astor on Monday afternoon of this week and paved the way for the ratification of certain proposed amendments to the constitution side tracked by Wilton Lackey during his campaign for the presidency last Spring. An amendment designed to forestall individual opposition, as well as to give the membership a wider voice in the formation of the organization's by-laws, was passed with but little dissension. Grant Stewart presided.

The side-tracked amendments, which include the "one man rule issue," are to be brought to vote again in two months.

According to Frank Gillmore, the amendment passed at Monday's meeting, gives the membership power to amend proposed amendments. Heretofore, any proposed change to the constitution, after the members had been notified at least thirty days prior to bringing it to vote, has either been adopted as read or discarded. As a result, important questions many times have been scrapped because of some weak link in phraseology, discovered at the last moment and unconstitutional to change.

Under the new ruling, members will still receive a thirty day notice of any proposed change, but, during that time, may suggest modifications or changes in phraseology, which will be acted upon at the discretion of the council.

Considerable of a flurry was caused at Monday's meeting when Toney Williams, or Toney La Roc, as he is registered on the Equity books, attempted to forestall the adoption of the measure.

Williams is said to be known by Equity members to also be a member of the N. V. A., and a vaudeville actor. According to the rules of the Equity Association, vaudeville performers are not eligible to membership.

Williams recently caused a sensation when he opposed the "Equity Shop," at the same time flaying conditions in the so-called legitimate field and lauding the vaudeville business. This, together with his vigorous opposition at Monday's meeting, has caused members to put their heads together.

FOLLOWED ROCK ACROSS SEA

An English judgment obtained last year against William Rock in the Westminster County Court of Middlesex, has followed the comedian to this country and, last week, resulted in another judgment being recorded in the County Clerk's office here.

The British plaintiff in the case is David Urquhart, who alleged in his London action that he rented a furnished flat to Rock in London a year ago last April and that Rock failed to pay the rent from April 5 to May 31, 1919. He, therefore, sued Rock in London and obtained a judgment there by default. A transcript of the London judgment was sent to this country and an action was started against Rock in the First District Municipal Court, which, last week, granted a judgment by default against Rock for \$231.10, including interest and costs.

"LITTLE WHOPPER" TO TRY AGAIN

A new company presenting "The Little Whopper" will open at Easton, Pa., on December 25, for a tour, under the management of Osborne Clemson. The show will be produced by a newly formed corporation, and many of the members of the western "Little Whopper," which stranded recently, will be in the cast of the new show.

NEW YEAR'S EVE PRICES EXPECTED TO BE \$10 TOP

**Broadway Houses Sold Out So Easily at Advanced Admissions
Last Week That Huge Increases Are Looked for
on Next Big Holidays**

That New Year's Eve prices at the various Broadway houses will be scaled to \$10 top, especially at those theatres where musical attractions are holding forth, was forecast last week by the extraordinary takings of all shows playing along Broadway. Taking advantage of the Thanksgiving holiday, as also of the Army-Navy football game at the Polo Grounds on Saturday, almost all the houses advanced their scale, some to \$4 and others to \$5 top, exclusive of the war tax, the theatres in which the three Belasco attractions are housed being the only ones that maintained the regular scale.

The result was, that four Broadway theatres each broke all previous records for a week's receipts. And, with the exception of the Belmont Theatre, where Mr. and Mrs. Coburn are playing in "French Leave," Greenwich Village Theatre, a very small house, where Ben-Ami is playing in "Samson and Delilah," the Forty-eighth Street Theatre, where "Opportunity" has been running, and the Punch and Judy Theatre, another of the 300-seat houses where "Rollo's Wild Oat" opened a week ago, none of the shows in Broadway houses played to less than \$10,000 last week.

A further indication of the managerial intent with respect to prices for New Year's Eve, not to mention the entire holiday week from Christmas to New Year's Day, both holidays inclusive, may be found in the fact that "\$6.60" is printed on a goodly portion of the tickets already being sold for New Year's Eve at the Little Theatre, where "The First Year" is playing.

The theatres that established records last week are the Globe, where Fred Stone is appearing in "Tip Top," the Casino, where "Honeydew," the Zimbalist musical production is playing, the Little, where "The First Year" is settled for what appears to be a record run, and the Fulton, where "Enter Madame" has played to capacity business since it moved up from the Garrick.

The Fulton, with its prices scaled to \$4 top, took in the extraordinary sum of \$19,332 last week. The week's receipts might have been considerably higher if Oliver D. Bailey, lessee of the house, had seen fit to permit standees. But, since "Enter Madame" came to the house, despite an insistent demand for standing room by people unable to buy seats, Bailey has maintained the no standee policy he adopted when this comedy hit came to the house. Besides ousting the standee system, which always has the tendency to annoy at least that portion of an audience seated in the last row, Bailey has doubled the force of employees, with the result that the house is now one of the best maintained theatres in the United States.

The Globe, with prices scaled to \$5 top beginning last Wednesday night and standees paying \$2 each, took in \$34,000 on the week. The best previous week's receipts accrued during the same week two years ago, when "Jack o' Lantern" was playing the house. The Casino, with prices scaled to \$5 top last Saturday night and at least thirty more chairs added to the seating capacity, grossed \$26,600 on the week, which made Joe Weber predict early this week that his Zimbalist production, "Honeydew," would remain here until next Fall at least.

Finally, the Little Theatre, the fourth house to establish a new record for a week's receipts, with 518 seats and prices scaled to \$5 top last Saturday night, took in \$14,100, considered a truly remarkable week's takings for this comparatively small house.

But it remained for the Hippodrome, with no increase in prices beyond the regular slight increase in scale that pre-

vails on Saturday nights and holidays, to achieve the largest takings of the week, \$94,000 being the total receipts on the twelve performances of "Good Times." This sum is not a record at this house, which played to \$104,000 last Christmas-New Year's week.

The next largest week's receipts realized by any attraction other than grand opera was taken in at the Century, where Comstock and Gest's "Mecca" is holding forth. The total receipts amounted to \$49,140, realized as follows: Monday night, with no increase in the scale, \$3,700; Tuesday, no increase, \$4,468; Wednesday, the scale increased to \$4 top, \$3,434; Wednesday, two performances netted \$10,000; Thursday, two performances, \$12,000; Friday, \$4,872; Saturday, two performances, with the night show topped to \$5, \$14,000.

Comstock and Gest also did excellent business with their attractions throughout the country last week, their other attraction here, "Afgar" at the Central Theatre, playing to \$24,809, the biggest week's receipts this show has played to here, thus far. A \$5 top scale since last Wednesday night aided materially in boosting the total receipts for the week. The daily receipts at the Central last week were as follows: Monday, \$2,300; Tuesday, \$2,652; Wednesday (no matinee), \$3,434; Thursday matinee, \$2,144, night, \$3,439; Friday, \$3,340, and the two performances on Saturday, \$6,500.

Raymond Hitchcock, in "Hitchy-Koo" at the New Amsterdam Theatre, where the prices were boosted from \$4 to \$5 top for the holiday and Saturday night performances, played to \$29,400 on the week. "The Half Moon" at the Liberty, with Saturday night's takings amounting to \$4,810 as the result of the \$5 top scale that prevailed, brought the week's receipts up to \$22,000.

George LeMaire's "Broadway Brevities" at the Winter Garden, which has grown a bit wobbly in point of receipts during the last few weeks, garnered \$24,000 last week as the result of the \$5 top scale to which the prices were boosted for the holiday and Saturday nights. And at the Shubert Theatre, where "The Greenwich Village Follies" has been playing to excellent business since it moved up from the Greenwich Village Theatre, the Anderson musical revue played to \$26,040 last week, the boost in prices and standees helping to bring the receipts up to the total it achieved.

Sam Harris' comedy success, "Welcome Stranger" at the Cohan and Harris Theatre, where the scale was boosted from \$3 top to \$3.50, played to \$21,800 on the week. "Ladies Night," the A. H. Woods farce at the Eltinge Theatre, almost equaled the record of \$18,400 at that house by playing to \$17,350 last week, with the regular weekly scale prevailing. No raise in price was inaugurated at the Fraze Theatre last week, but nevertheless, Margaret Anglin in "The Woman of Bronze" played to \$14,200.

"Tickle Me," the Frank Tinney show at the Selwyn Theatre, where the prices were scaled to \$5 top, played to \$24,000. And, at the new Selwyn house next door, the Apollo Theatre, where "Jimmy," the new Frances White show, is playing, \$22,410 was the amount of last week's total receipts at \$4 top on Saturday night.

Kranz and LaSalle stepped right into favor from the very beginning and maintained the good impression they created even beyond the ending of their act. Anna Chandler was a riot, cutting loose with her songs and jazz mannerisms in a spontaneous sort of fashion from the very beginning. She seemed to be imbued with the spirit of the occasion to such an extent that there was nothing for her to do but give the best that was in her.

(Continued on Page 22)

PRISONERS SEE GOOD BILL

More than 600 prisoners of the penitentiary on Blackwell's Island witnessed a vaudeville performance Thanksgiving morning in "Blackwell's Opera House" or, as it is formally referred to, the Chapel. In addition to the 600 and more "registered" gentry who attended, there were more than 100 guests from the outside, including Commissioner of Corrections James A. Hamilton, who witnessed the performance and afterwards partook of a specially prepared turkey dinner.

The B. F. Keith Vaudeville Exchange provided the bill and, in addition, E. F. Albee, head of the Keith interests, personally donated enough cigars to provide a good after-dinner smoke for each prisoner in the penitentiary. Dave Burk, of the Bushwick Theatre, Brooklyn, acted as stage manager; Nat Kamern, conductor of the orchestra at the Royal Theatre, Bronx, brought his musicians with him and acted in a like capacity, and Arthur S. White, of the Keith office, personally directed the performance.

This was the twenty-first annual Thanksgiving Day show presented at the penitentiary, but this being an institution where sentences are limited to three years, none among the happy, smiling aggregation of penitents who witnessed the performance was present at the first one, held more than two decades ago.

But, among the performers there was one who did. He is Harry Cooper, "The Habitual," as he was designated on the program. This was Harry's twenty-first consecutive appearance at the penitentiary and to say that he received a warm reception last Thursday morning would be putting it mildly.

And, while every act on the bill was accorded a most enthusiastic reception, nobody received the rousing ovation that was accorded to Joseph McCann, warden of the penitentiary, who appears to be deeply loved by the prisoners.

Of the thirty-seven acts designated on the program, but twelve appeared. In introducing Commissioner Hamilton, Cooper also adjured the prisoners not "to walk out if you don't like the show." In his address, Commissioner Hamilton paid the following tribute to the members of the theatrical profession:

"I never knew anybody connected with the stage that wasn't ready to give up his last penny to somebody that was in trouble."

George Grief, a tenor, appeared first. He sang three songs, his offering making a decided impression. Bob Hall followed with his extemporaneous rhymes in which he commented pithily on everything that went on. Thereafter, he acted as announcer, instead of Harry Cooper. Hall appeared to be in a particularly happy frame of mind and succeeded admirably in maintaining the cheerful atmosphere which pervaded the occasion.

McLeod and Norman, with banjo and violin, contributed a musical offering which was decidedly pleasing. Olive McEavony, a juno-esque girl with a splendid voice, then sang some songs. Hibbard and Malle, "A couple of Southern gentlemen," got off their line of chatter concerning the opposite sex, with a maximum of applause following in their wake. This act appeared to better advantage here than it did at the Regent last week.

Yvette, assisted by a pianist, beguiled with her jazz solos on the violin. Then came Harry Cooper himself, whose first appearance in a show at the penitentiary was made twenty-one years ago, while he was a member of the now defunct Empire City Quartette. He sang a few old songs, told a few stories and waved sentimentally to the bevy of prisoners, one of whom, "The Dollar Princess," he seemed to know intimately. There was a world of sincerity in the applause that followed in Cooper's wake.

Kranz and LaSalle stepped right into favor from the very beginning and maintained the good impression they created even beyond the ending of their act. Anna Chandler was a riot, cutting loose with her songs and jazz mannerisms in a spontaneous sort of fashion from the very beginning. She seemed to be imbued with the spirit of the occasion to such an extent that there was nothing for her to do but give the best that was in her.

Leo Carillo told a few humorous stories in a thoroughly enjoyable manner.

"Senator" Milt Collins gave his humorous political speech, which went well with the appreciative bunch that listened to his quips. Donald O'Brien, a tenor with an exceptionally good lyrical voice, closed the show by singing a few high-class ballads.

Thereafter, the "boys" repaired to their own mess hall to enjoy their special Thanksgiving Day dinner, not to mention the excellent smokes, while the performers and outside guests hid themselves to the officers' dining room, where they, too, were served with dinner.

Most of those who came to attend the performance had expected to encounter an atmosphere of gloom and essential cheerlessness, but it was not so. As a matter of fact, not only did the prisoners look exceptionally bright and cheerful, including the dozen or more convalescents from the hospital who witnessed the show, but the surroundings, too, appeared to reflect the gala spirit that was in the air.

"HONORS ARE EVEN" PLEASURES

WASHINGTON, Nov. 25.—"Honors Are Even," a new play produced by the Selwyns, had its premier here this week at the Shubert-Garrick. It is in three acts and was very well received.

Around a charming girl who has imagination and good sense, coupled with the high art of woman's craft, and a manly young playwright who is a confirmed bachelor, and, of course, has vivisected and analyzed woman in her many moods so often that he thoroughly understands the sex and, therefore, is proof against feminine wiles, Megruie has woven a delightful dream story, a comedy of brilliant dialogue, much thought and real charm, wholesome throughout in its fiber, entirely free from the meretricious, yet with an original spice of its own that effectively banishes tameness and the atmosphere of the "modern comedy" it is so splendidly designed to replace.

The piece establishes its own atmosphere at the outset with a set of tabloid scenes which introduce the girl as she is, and then the real play opens with her combat with the man her fancy has pictured. When the curtain falls on the first act the audience is thoroughly aware of the fact that it is on its way, but doesn't know where; yet the company is so pleasant that even the person who is disappointed at having failed to guess the ending at the outset is quite well content to continue the journey, and really doesn't care how long it may prove. Just when the excitable imagines the journey is going to be tame, a surprise is injected and the plot-guesser starts afresh.

So it is until the very close, although the knowing ones may imagine when the couple is apparently united in the second act that only anti-climax can follow, but the play rides on to success nevertheless, in spite of handicaps at the outset due to stage insufficiency.

Miss Lola Fisher played Belinda Carter, a girl designed to assault and reduce the walls of bachelorhood, regardless of their strength. Early in the play she disposed of a pleasant English suitor, who informed her that it is a tradition in his family for the first born to marry a beautiful woman. His compliment missed its mark and he retired discomfited but not crushed. Then she disposed of the "calf love" of an adolescent suitor who "had lived a man's life," and finally she "postponed" what appears to be a near approach to a real man—but he is only a likable, gentlemanly kleptomaniac, as it ultimately proves. Her encounter with "the man," admirably played by William Courtenay, was very good.

Gordon Johnstone, as the kleptomaniac lover, gave a polish and a charm to his role that only the real actor may create, while Frank Andrews was a very real and human father of "the girl." Horace Sinclair was the American idea of the Englishman to the manor born.

Boots Wooster, as a "week ender," added a touch of pathos to the minor incidents; Ethel Strickland and Mable Stanton,

15,000 "LINCOLN'S" SOLD

CHICAGO, Ill., Nov. 30.—The publishers of "Abraham Lincoln" say that, up to Nov. 15, they had sold 49,887 copies of the play. They claim this is a record.

SMALL, MISSING TORONTO MNGR., KIDNAPPED AND KILLED

Arrest of Former Secretary, Doughty, on Theft Charge, Expected to Clear Up Mystery of Disappearance—Arrested Man Not Connected with Murder, Say Police

TORONTO, Nov. 27.—Ambrose J. Small, the missing theatrical magnate, was spirited away by underworld characters and murdered, is the belief of the police here. Information tending to bear out this fact, according to the authorities, has been furnished by Jack Doughty, former private secretary to the missing man, who was arrested in Oregon City last Wednesday, charged with the theft of \$100,000 in Victory Bonds and with "conspiring with others to kidnap Ambrose Small."

The missing theatrical man's former secretary, who disappeared shortly after his employer did, is expected here tomorrow in custody of Detective Austin P. Mitchell. Enough, the police say, is known to acquit Doughty of any part in the murder.

The unraveling of the mystery that has puzzled the authorities of two countries for the past eleven months, discloses the fact that Small was kidnapped by well known underworld characters from the United States and died as a result of the rough handling he received from his captors in spiriting him across the lines. The intent was not to kill him, but he fought and was thus injured.

It is believed that, within a short time, all the details of the plot will have been revealed. The police hold that those directly implicated in the kidnapping and murder of the theatrical magnate, hail from the New York underworld. One of them, it is said, is a woman. Doughty, since his arrest, has supplied a number of links that strongly confirm the police theory.

Constable Ed Fortune of Oregon City is the man directly responsible for the arrest of Doughty. Ten days before the arrest, Fortune says he received a circular describing Doughty and asserting that \$15,000 would be paid to the person who placed him under custody. Fortune ascertained that a man answering the description set forth in the circular was employed at a paper mill in Oregon City. After shadowing the man for the better part of a week, until he could get a view of him with his hat off, as Doughty was shown in the circular, Fortune informed the Toronto police.

Detective Mitchell, upon receipt of Fortune's telegram, was at first skeptical, having traced down scores of fruitless trails. Deciding that, perhaps after all, he had better make the trip to Oregon

City, he arrived there last Wednesday. On being taken to the place where Doughty was living, he identified him as the missing theatrical magnate's secretary.

Doughty was known by the name of "Cooper" in Oregon City. When the officers visited the man at his boarding house he did not deny his identity.

Doughty was turned over to Mitchell by Fortune. Before leaving Oregon City, Mitchell said that Doughty confessed to the theft of the \$100,000 in Canadian Victory Bonds which were missing after his disappearance, but that he would not discuss the disappearance of Small beyond saying that the last he had seen of his former employer was in a theatre in Toronto, where he and Small went the night Small disappeared.

Doughty had been in the employ of Small for 18 years, having worked himself up to being Small's confidential secretary. The day Small sold his theatrical holdings Doughty went on the payroll of the Trans-Canada interest at a salary of \$75 per week. He is in his forty-fourth year.

A few days after the completion of the deal by which all the Small theatrical interests passed into the hands of the Trans-Canada Theatres, Ltd., Doughty went to Montreal to handle the booking of the syndicate. For three weeks he remained there, attending to his duties in his office at His Majesty's Theatre daily.

When Small's disappearance was made public, Doughty discussed it casually and expressed his belief in the general opinion advanced that the theatrical man had gone into retirement for a few weeks' rest. Doughty returned to Toronto for the Christmas holidays and disappeared the day following his return. A few days later the loss of \$100,000 in Victory bonds was discovered.

Much speculation is being indulged in as to the evidence which will be given by Fred Osborne, former janitor of the Grand Opera House, in connection with the case. As a matter of fact, it was on the information furnished by Osborne that the charge against Doughty of "conspiring with others to kidnap Ambrose Small" was laid. The story told by the former janitor shortly after the disappearance of the two men related to a proposition alleged to have been made by Doughty some time previous that Small should be kidnapped. When the theatrical magnate disappeared Osborne recalled the proposal and promptly notified the authorities.

LEAVING BOSTON

BOSTON, Mass., Nov. 29.—"As You Were," with Sam Bernard and Irene Bordoni and "East is West," which reaches its 100th performance at the Shubert Theatre today, have announced their last four weeks here, beginning this week.

"The Hottentot," William Collier's vehicle, closes a five week engagement at the Hollis Street Theatre on Saturday night.

OPERA COMPANY IN WASHINGTON

WASHINGTON, D. C., Nov. 29.—The Washington Opera Company, under the direction of Edouard Albion, will present "Aida," with Mary Cavan in the name role, at Poli's on December 13, 15 and 17. On December 14, 16 and 18, the French Opera Comique Company, with a cast of fifteen and a chorus of twenty-two, will offer "La Mascotte," "Le Grand Mogul" and "Josephine," respectively.

SIX TICKETS TO PERSON

SAN FRANCISCO, Nov. 29.—The management of the Curran Theatre here has announced that, in an effort to defeat ticket speculators, "Chu Chin Chow" tickets will be sold in no larger quantities than six to any one person.

"DEBURAU" OPENING DEC. 7

BALTIMORE, Nov. 28.—David Belasco will present Lionel Atwill in "Deburau" at Ford's Theatre here on Dec. 7.

ATWELL FILMS GRAND OPERA

CHICAGO, Nov. 29.—Grand opera in the films is a fact, although it involved a lot of hard work on the part of Ben H. Atwell, publicity director of "Jacquerie," Gino Marinuzzi's lyric drama of the Norwegian peasantry which opened here last week. While Marinuzzi was conducting the final dress rehearsal of the piece, Atwell arranged a battery of floor lights directly behind him. A movie man with a camera was secreted in a seat nearby.

But, when the movie man started to work, Marinuzzi strenuously objected to any such novel idea. Atwell pleaded, but in vain and finally turned off the flood lights, whereupon the tempestuous Marinuzzi flung back his pompadour and started in conducting again.

But Atwell was obsessed with his new idea. In the midst of a succeeding outburst of chords and while Marinuzzi was wildly waving both arms, the publicity man suddenly switched on the lights once more and the movie man again set to work, encouraged by Atwell's cries of "Go on! Go to it, kid." Marinuzzi almost choked with frenzy, but was so excited he forgot to stop directing and the pictures were made.

STARS LED BALL MARCH

BOSTON, Mass., Nov. 26.—The recent ball of the I.A.T.S.E. Local No. 11, at which many theatrical stars appeared, was a big success.

The Grand March was led by Francis Wilson and Marporie Rambeau, followed by Sam Bernard and Irene Bordoni. Next came Fay Bainter and her leading man. The fourth couple were Joe Marks and Mildred Campbell, of the Rose Sydell London Ballers Co.

"THE MOB" CLOSING

"The Whispering Well," a folk fantasy by F. H. Rose, will make its bow to New York at the Neighborhood Playhouse on Saturday evening, Dec. 4. The cast includes Whitford Kane, Deirdre Doyle, Ian McLaren, Lois Shore, Helen Rosenthal, John Roche, Charles Compton and Anton Grubman, Galsworthy's "The Mob," now playing at that house, will close there on Friday night.

OPERA AT SELWYN

The Selwyn Theatre has been taken over for a series of special operatic matinees during December and January by Mario Salvini, director of the Salvini School of Singing. Artist students will take part. Luigi Albertieni, stage master of the Metropolitan Opera, by permission of Gatti-Casazza, will direct production.

CAN LAY OFF COMPANY

The Council of the Actors' Equity Association has decided that a manager may lay off his company if he can prove that it is necessary to do so in order to reconstruct or re-write his play and that, without a lay-off, he would be forced to terminate his season, it was announced last week.

"CHAMPION" FOR LONGACRE

It was reported early this week that Sam Harris has completed negotiations to place "The Champion," starring Grant Mitchell, in the Longacre theatre, whenever "Pitter Patter," now playing there, closes its New York run.

BERNARD TO CHANGE

Barney Bernard, now appearing on the road in "His Honor Abe Potash," under the direction of A. H. Woods, will be under the management of Charles B. Dillingham next season in a new comedy by Aaron Hoffman.

NEW PLAY AT HOLYOKE

HOLYOKE, Mass., Nov. 29.—The Holyoke Stock Co., running at the Holyoke Theatre here under the direction of P. F. Shea, will present a new play for the first time on any stage, entitled "It Pays to be Honest," by John Kaiser, on December 26.

KENT IN GOETZ SHOW

Billy Kent, who recently closed as featured comedian in "Pitter Patter," has joined Ray Goetz' "Vogues and Vanities" show.

PICKFORD DIVORCE CASE STARTS

MINDEN, Nev., Nov. 27.—Following a motion here today in the superior court to quash the action of the State of Nevada to set aside the divorce granted Mary Pickford from Owen Moore, attorneys for both sides announced that they intended appealing whatever decision was handed down.

The action against Miss Pickford was on the ground that she and her former husband conspired to obtain their divorce. Judge Langan, who granted the decree, heard arguments today for a change of venue and for overruling the action on the ground that the State was not a proper plaintiff.

Miss Pickford, since her divorce was granted last March 2, has been married to Douglas Fairbanks and in the State's petition was referred to as "Gladys M. Moore, known as Gladys M. Fairbanks." From all appearances the legal controversy promises to be a long one.

COHAN ATTENDS FRIAR BANQUET

George M. Cohan appeared for the first time at a formal event of the Friars since his recent reinstallation as abbot, when he attended the testimonial dinner given to Channing Pollock at the Astor Hotel last Sunday night. He did not speak, but appeared in a diverting sketch with William Collier and received an ovation.

Pollock made a farewell speech in which he told of his good wishes for the club and all that it meant to him. One of the offerings of the entertainment bill presented was a diverting skit which Pollock wrote on his latest melodrama called "The Shine on the Door," in which Jobyna Howland played the counterpart of Marjorie Rambeau's role.

ROBBED OF THEATRE BANKROLL

MEMPHIS, Tenn., Nov. 25.—Edward Holman, an employee of the Empire moving picture theatre, was held up and robbed of \$300 at Main and Court streets, by masked bandits, at 9 o'clock last night. He was on his way with the money to the offices of the Memphis Enterprise Co. When told to put up his hands, he hesitated and one of the robbers struck him over the head with a heavy pistol, the other grabbing the bag containing the money and several rolls of tickets. The bandits escaped in an automobile and have not been apprehended.

COHAN ACCEPTS SCRIPT

George M. Cohan has accepted for production and will put into rehearsal within two weeks, a new play by Vincent Lawrence entitled "Taking Chances." Lawrence is the author of "The Ghost Between," Taylor Holmes' new starring vehicle, now in rehearsal.

PRODUCING OWN PLAY

Rachel Carruthers put into rehearsal on Friday of last week a new play written by herself and which she will produce also. The piece is rehearsing at the Plymouth theatre under the direction of Sam Forrest. No title has been decided upon as yet.

WOODS HAS HOPWOOD PLAY

A. H. Woods has accepted from Avery Hopwood a new play which he is to produce either next Spring at the Woods theatre, Chicago, or in August at the Eltinge, New York. If the play is done in Chicago it will have a Summer run there.

"GOOD MORNING, JUDGE" CLOSING

The road company of "Good Morning, Judge" is to end its tour in Altoona, Pa., on December 4. Beufort Lovett, one of the featured players in the company will join the Blaney Stock company.

VERA GORDON CAST

Vera Gordon is to appear in another film in which she will be featured in a role of "Mother Love." It has been titled "Devotion" and will be released by Selznick.

SON SUCCEEDS FATHER

William K. Vanderbilt has been elected to the Board of Directors of the Metropolitan Opera Company to fill the vacancy made by the death of his father, William K. Vanderbilt, senior.

THEATRE TREASURERS, USHERS AND OTHER HELP, WANT UNION

Representatives of Unorganized Classes of Employees Apply to
Hugh Frayne and Organizer is at Work Among Them—
Will Probably be Subsidiary to Stage Hands

Hugh Frayne, head of the American Federation of Labor in this State, has appointed a special organizer to corral the miscellaneous employees of the first-class legitimate houses throughout the city under one union. The special organizer is James E. Roach, Jr., who, it was learned early this week, will call a meeting some time this week for the purpose of outlining plans and gauging the approximate personnel of the proposed union.

It was estimated that 1,200 employees engaged in miscellaneous pursuits at the various first-class theatres will come into the proposed organization. And it was stated that the box office employees will be included.

While it is expected that the A. F. of L. will grant the newly affiliated theatre employees a charter, it was intimated in union circles that, in all probability, the miscellaneous theatre workers who become members of the new organization will become affiliated with the union through one of the theatrical locals already in existence, probably the stage hands' union. Those who are expected to come into the new union organization, besides the box office employees, are ushers, coat room employees, ticket takers, carriage announcers, door tenders, stage door men and seamstresses.

According to Lyman Hess, of the firm of Hess and Kahn, who is acting as counsel to the proposed organization, about ten days ago he was visited at his office by a

delegation of twelve theatre employees. The delegation, according to Hess, included workers in almost all the departments of a theatre, that is to say, all the departments whose workers are at present unorganized. The lawyers' advice was sought with respect to an organization which would be under the jurisdiction of the A. F. of L.

Hess says he got in touch with Hugh Frayne and after several conferences the labor official decided that the time was propitious for such an organization. Frayne then assigned James E. Roach, Jr., to attend to the details of organization and early this week Roach reported to both Hess and Frayne that the preliminary steps had been completed and the launching of the new union would take place this week following a meeting of the expected membership.

Early this year, following differences which the Shuberts had with their box office men, there was talk of organizing the latter into a union. Members of the Treasurers' Club of America, the social and benefit society which the box office men maintain, began the project, but after the Shuberts had shown their disfavor of the project by employing a large number of women in their box offices, the project was dropped, apparently. Since that time, however, union propaganda among the unorganized theatre employees has been going on steadily and the action of the delegation that visited the Hess and Kahn offices appears to be the fruit seeds sown early this year.

CURRAN LEASE TOTALS \$1,000,000

SAN FRANCISCO, Nov. 26.—The new lease of the Curran Theatre, which begins in September, 1921, will run for a period of twenty years and the total rent will be over \$1,000,000.

Louis Lurie will be the new tenant and, at present, has not decided what the new name of the theatre will be. He plans extensive changes in the furnishings and interior decorations of the building.

The Curran is a much desired location, being the only downtown theatre available. As it is claimed that Curran holds all the best franchises for road shows, including Shuberts, A. H. Woods, Morosco and others, Lurie has got people guessing as to what the attractions will be. In addition to Lurie booking the Curran, he also places the road attractions in the Savoy.

LEAGUE TO HOLD BAZAAR

The Professional Women's League, Mrs. Helen Whitman Ritchie, president, will hold their annual costume bazaar at the Hotel McAlpin on the afternoons and evenings of December 9, 10 and 11. Many prominent actresses, including Lillian Russell, Amelia Bingham, Julia Arthur, Blanche Bates and Mrs. Sidney Drew, will sell articles from a special booth.

Mrs. Russell Bassett is general chairman and will be assisted by Mrs. Ennuice Howard, Clara Allen, Frances Abrahall, Mrs. Ben Hendricks, Mrs. Chas. Dinnin, Kate Wilson, Adah Shirl, Kate Fowler Chase and Mrs. Hugo Hayman.

Many stage celebrities have donated dolls. Light refreshments will be served and the League expects to have the finest bazaar of its long and well known career.

GARRY McGARRY BACK

Garry McGarry returned home on the *Mauritania* last week after having completed a tour of the world. He left here four years ago with T. Daniel Frawley. After America entered the war, he was sent by the War Department to the Far East with the official war propaganda picture, "America's Answer."

Later, he became Director-in-Chief of all of the Knights of Columbus activities.

CHORISTER CHARGES ASSAULT

SAN FRANCISCO, Nov. 30.—A partial hearing was held yesterday in the case of Donald Cooper, a wealthy Boston youth, before Police Judge John Sullivan on a charge of having assaulted Florence Kennedy, a former revue girl, at Tait's cafe.

Miss Kennedy testified she had been introduced to Cooper several weeks ago by a common friend and that two weeks subsequent to the introduction, Cooper telephoned her at the cafe asking if he might see her. She finally agreed to meet him and says he then asked her to accompany him to his rooms in a downtown apartment house, saying he wanted to introduce her to his mother.

According to Miss Kennedy's testimony, no one was in the apartment when they arrived, and she and Cooper drank some cocktails and following this the attack took place. She charges that Cooper mistreated her and choked her, leaving marks on her neck. Under cross-examination she was asked if Cooper had given her a bath, and admitted he had and that she had promised to lunch with him the following day.

Miss Phyllis Yerk, the leading lady, and Jack Holland, the director of Tait's revue, both testified that they saw marks on Miss Kennedy's neck subsequent to the date of the assault.

John Tait, proprietor of the cafe, was called but was not present in court.

"STORM" GOING BIG

CHICAGO, Ill., Nov. 30.—Robert Mantell, who was supposed to have opened an engagement at the Olympic Theatre this week, will have to be satisfied to have his engagement start some time in December, due to the fact that "The Storm" is playing to enormous business. The production will probably remain here until after Christmas.

FOOTBALL RECORD BROKEN

SAN FRANCISCO, Nov. 26.—Twenty-seven thousand, seven hundred and eighty people paid \$78,000 to witness the annual football game between the University of California and the Stanford University on Nov. 20, at the Berkeley Campus. This is the largest number who ever gathered for a game in the West.

"NOT TO-NIGHT JOSEPHINE" OPENS

Ed Hutchinson, who writes the music for Gus Hill's various attractions, took a fling at producing last week with what he describes in a program note as "a smart musical comedy" entitled "Not To-Night, Josephine." It opened at the Columbia Theatre, Far Rockaway, last week.

Although Hutchinson is said to be "on his own" in so far as financing the show is concerned, it is reported that Hill is furnishing the scenery, which includes two sets, both having obviously seen better days.

"Not To-Night, Josephine" is, again according to the program, a French adaptation, the program note possibly being intended to infer that the title "Not To-Night Josephine" had its origin in a line from a ribald story concerning Napoleon and his mistress, which has been and still is the pet story of traveling salesmen the world over.

But then, the title is rather mild when the plot about which the show has been woven is considered. It has all to do with the loss of what is known along Broadway as a combination, but what is referred to in the play as "thing-a-ma-bobs and inner-tubes."

And that's not all. It belonged to a married woman whose husband had just given it to her, and she was afraid to return to him without it.

Just how she managed to lose her undergarment is still a mystery. We are told that she was hit by an automobile. Even in a delirium, it would be hard for one to picture a woman having her combination removed by a bump from a motor car. Yet it happens in "Not To-Night, Josephine." So do lots of other equally incredible things.

There are also some choice bits of dialogue.

The cast, as a whole, is inexpensively costumed. The chorus makes several changes, while the principals, with the exception of a few, appeared throughout the three acts without a change.

The chorus, with the exception of one girl, Bobby Galvin, have neither grace nor looks and neither can they dance, although most of them have fair voices.

In the cast are Patricia O'Hearn, Dorothy Tierney, Ben Linn, Edwin Wilson, Thos. C. Aikin, John Keefe, Leo Johnstone, Mlle. Florrie, Charles Prince, Anabelle Dennis and Harry Stephens.

MADE SEPARATE AGREEMENTS

That members of the Chorus Equity Association will ultimately disrupt the organization if they continue to enter into individual agreements with managers, is the claim of officials. It was made public at the association's headquarters this week that scores of cases are on record there where members have violated the C. E. A. ruling which specifically points to the fact that no other agreement than that set forth in the Equity contract may be made with a manager.

Among recent cases where members have entered into individual agreements with managers are "Betty Be Good," "Dearie" and "The Rainbow Girl." In the case of "Betty Be Good," members allowed their salaries to be cut to \$25 during a two weeks' engagement in Boston, while the choristers with the "Dearie" show agreed to go three weeks without salary, upon the advice of the producer that business might pick up. In the case of "The Rainbow Girl" show, members waived their claim for sleepers for several jumps at the request of the management. In each case, members say that they were told the manager would be forced to terminate his season if they did not agree.

ROYSTER, GEST REPRESENTATIVE

CHICAGO, Ill., Nov. 30.—Since the resignation of Nat Royster as manager of the La Salle Opera House, many rumors have been circulated as to his future plans. Morris Gest set these at rest last week when he announced that Royster would remain in Chicago as his personal representative.

Gest has been in Chicago considering a possible return of his Egyptian spectacle "Aphrodite," which he is reported to have arranged satisfactorily with the management of the Auditorium. "Aphrodite" will take up the "Mecca" bookings here.

PROVINCETOWNS MOVING UP

It was learned early this week that the Provincetown Players are negotiating with Ray Comstock to bring "The Emperor Jones" to the Princess Theatre, where, if negotiations are consummated, the Eugene O'Neill hit, which closed last week at the little theatre in McDougall Street, is scheduled to open December 6.

Robert V. Newman, erstwhile manager of the "Blue Bonnet" show, has been acting as agent for both the Provincetown Players and Ray Comstock. It was Newman's plan to bring "The Emperor Jones" to the Princess from the little McDougall Street playhouse, where this one-act play scored beyond any other offered in the recent repertoire.

As a result of Newman's idea a contract whereby he took over the Princess for a period of two weeks, with renewals totaling six, was drawn by the Comstock office. Under the terms of this contract it would have cost the Provincetown Players approximately \$2,000 a week, including rental, advertising and certain miscellaneous items, to present "The Emperor Jones" and one other one-act play at the Princess Theatre.

The contract was ready for signature last Saturday, but a hitch arose when the Provincetown Players could not be assured where they would be with their bill after six weeks. So, action on the contract was deferred until some time this week, when it is expected that, satisfactory arrangements having been made for the housing of the one-actors after six weeks at the Princess, the contract will be signed.

On Monday of this week, the Provincetown Players presented a new bill at their little playhouse in McDougall Street. That "The Emperor Jones" was not continued in the new bill is due to the fact that the theatre is supported entirely through subscriptions and therefore must present a certain number of new plays each season, whether any of them score or not. Hence "The Emperor Jones," which received national renown, had to be withdrawn last week, but not until after it had lingered downtown for several weeks beyond its allotted period, playing to packed houses at every performance.

That the receipts of the Provincetown organization were swelled during the last five weeks more than ever before is due to the fact that people who came down to see the play could not buy single tickets, but had to take a subscription ticket, which entitles the purchaser to witness all the bills presented during the season and also permits each purchaser to bring a friend to the performance, except that the non-holder of a subscription is charged a regular admission fee of \$1 for witnessing the performance.

WILLIAMSON BUYS THEATRE

MELBOURNE, Nov. 25.—The J. C. Williamson, Ltd., Co., has purchased the Theatre Royal, in Melbourne, paying the sum of \$546,000. This includes the lot, building and long lease.

PARISH AND PERU SCORE

LONDON, Eng., Nov. 27.—Parish and Peru, the American team of dancing comedians, are scoring a big hit in this country. They are appearing in "What's What."

CASTLE LEFT \$885

LONDON, Eng., Nov. 26.—The possessions of the late Vernon Castle in the United Kingdom, which amounted to \$885, were willed to his former wife and dancing partner, Irene Castle, now Mrs. Tremain, of America.

HARRY STEPPE AND VIC DAYTON

Harry Steppe and Vic Dayton, whose pictures appear on the front cover of this week's issue, are talented players with "Tid Bits of 1920," playing to big success over the American Burlesque Circuit under the direct management of I. H. Herk.

Mr. Steppe, who has an interest in the show, is a well known Hebrew comedian in burlesque and has been featured over the American Circuit for a number of years. He and Miss Dayton were recently married in Chicago. They are two of the best known players in burlesque and

CHICAGO RAIDS TO CLOSE MOST ALL CITY CABARETS

Edelweiss Gardens, With Sophie Tucker, Closed Two Days, Colisimo's and Ike Bloom's Are Dark. Hundreds of Performers May Be Out of Work

CHICAGO, Nov. 29.—Scores of cabarets are in line to be closed and hundreds of performers thrown out of work as a result of the tightening-up measures started by Federal and Municipal authorities here, in an effort to put a stop to illicit trafficking of liquor in such places.

The effect of the close watch the authorities are keeping on virtually every cabaret in town has already resulted in a marked falling off in patronage and, in consequence, proprietors are cutting down their shows to meet their losses. The big revues are being supplemented by girl acts on a cheaper basis.

NEW MUSEUM OPENS

Broadway is not to be without its museum, despite the removal of the "Living Curio Palace," for a new museum has been opened by a man named C. H. Ingraham just off the "big street" and in the shadow of the glimmering lights. It is situated at Seventh Avenue and Forty-first Street.

The new place is run much on the order of the circus "freak show," with a ballyhoo outside, a window display by one of those on exhibition and with an array of illustrative posters extolling the wonders to be seen within. Admission is set at 18c, with 2c extra for war tax, making it 20c in all.

Inside of the museum, formerly a barber shop and a haberdashery, those who have been induced to enter are taken in tow by Ed. Zello, strong man and lecturer, who introduces them to Prince Laurie, sword swallower, par excellence, who is then passed up for Cleve Gill, a tall girl from the plains of Texas, who stands some seven feet or more and smiles down on the humans below. Then Maha Rajah, performs a few magic tricks for the edification of the audience, and we pass to H. R. Gross and his miniature glass factory, where that worthy manufactures various and sundry articles of glass and then lets you try to win them as prizes.

Tomasci, "the monkey boy" next holds your attention, and proves quite amusing, as well as interesting. From him we pass to Ed. Zello, who gives a remarkable exhibition of physical culture and what can be done with the chest, by breaking a jackchain in two merely by means of breathing. Last but not least, Mme. Asia and Dr. Curran present a mind reading and horoscope act and tell you lots of things you are thinking about.

M. J. Cook, known as "Cookie" with the "big shows" sells you the tickets as you pass in, which can be done from 12 o'clock till 11 o'clock on weekdays and from 1 till 11 on Sundays. Attractions are changed from week to week and sometimes held over.

MAX ROGERS SUES

Max Rogers is suing Jean Senett, the restaurant man, for \$10,000.

Rogers claims he was commissioned by Senett to book a revue into the latter's establishment for an indefinite run beginning November 24. After assembling and rehearsing them and obligating himself for costumes for which he agreed to pay \$4,000, Rogers claims Senett refused to play the show.

Rogers booked the revue into Reisenweber's last Wednesday. In the cast are Frankie Fay, Billy Walsh, Cortez and Peggy and a dozen choristers.

HEADS T. AND D. CIRCUIT

SAN FRANCISCO, Nov. 26.—Frank J. Costello, for the last year manager of the Tivoli Theatre for the Turner and Dahmen Circuit, was this week made general manager of the T. & D. Circuit. He assumes the position left vacant by the resignation of L. R. Crook. I. E. Phelps succeeds as manager of the Tivoli.

Ike Bloom's Midnight Frolics and Colisimo's cabaret have been closed and there seems little likelihood in these places opening for some time. The Marigold Gardens have let their girlie revue go, retaining only six vaudeville acts booked by Ernie Young.

The Edelweiss Gardens, at which Sophie Tucker has been appearing, closed for two days last week. The Chateau, booked through the Pantages office, is also suffering. Other places are Dreamland, Entertainers Cafe, Curtis Gardens, B and O Cabaret, Liberty Inn and the Green Mill Gardens.

"ADRIENNE" CALLED OFF

After two unsuccessful attempts to open his show, "Adrienne," S. S. Krelberg notified his cast last Saturday night that the venture was off in so far as he was concerned, according to members of the company who filed claims for two and a half weeks' salary with the Equity organization early this week.

"Adrienne," a musical comedy by Al Von Tilzer and Seymour Brown, went into rehearsal over five weeks ago. It was scheduled to open in Washington last Monday week. That date, however, was canceled, when, it is said, it was found the scenery would not be ready. Monday of this week was then set for the premiere, and Harrisburg the town.

However, according to members of the company, Krelberg's backer walked out at the last moment and the latter was forced to throw up the sponge. An effort, it is said, was made to sell the show to Lee Shubert, but he turned it down. Al Von Tilzer, it is said, is now negotiating with Sam Harris to take the show.

Among the complainants are Arthur Deagon, Henry Antrim, Fern Rogers, Ben Harrison, Dorris Arden, George Bancroft and Nellie De Grass. The choristers include Hellen Mansfield, Helen Trainer, Doris Marquette, Ollie Barringer, Irene Duffy, Florence Courtney, Inaze Courtney, Dorothy Cox, Edna Coighn and Emma Coighn.

PRISONERS GIVING SHOW

The prisoners at Sing Sing are producing a musical revue which is scheduled to open December 11 and continue for four days. The show will be open to the public and the price of admission \$1. Whatever profits are realized will revert to the Mutual Welfare League of the prison.

The show is to be in two acts and six scenes. The cast will include six principals and ten chorus "girls." Edward Medeuil, a former cabaret singer, is staging the entire show, having also "arranged" the show's book, lyrics and tunes.

This will be the second public show the prisoners at Sing Sing have presented this year. The first one was presented last Spring, the bill consisting of two original one-act plays, augmented by a vaudeville program. None but prisoners took part in the show, which was widely heralded throughout the state.

VERA FOKINA ILL

CHICAGO, Nov. 28.—Owing to the illness of Mme. Vera Fokina, the dancer, the program scheduled to be given by her and Michael Fokine, originator of the Russian ballet, at the Auditorium to-night has been postponed. Mme. Fokina has suffered a nervous breakdown, according to announcement, and her physician has ordered her to take a complete rest.

"OH PAT" OPENING NEW YEAR'S

"Oh, Pat," the musical vehicle by Edgar Allen Woolf and Sigmund Romberg for Pat Rooney and Marion Bent, which Wilner and Romberg are producing, went into rehearsal last week and is scheduled to open New Year's Eve in Reading, Pa.

STAGE HANDS ATTACH SHOW

That Louis M. Kardos, Jr., a banker and broker of 32 Broadway, financed "The Girl That Came Back" show, was reported last week following the return of the members of the company from Syracuse, N. Y., where the Sheriff of Oneida County had attached the show the previous Saturday. The show was attached through the efforts of Eddie Bassman, Charles Marchant and George Kellogg, stagehands of the show, as well as Walter A. Smith, the advance man, each of whom claimed that he had not received any salary for a period of a week and a half. And though it is said that the show and its properties are owned by the Charles E. Blaney Amusement Company, which leased it on a royalty basis to Arthur C. Morris, the ostensible producer, no claim on the sheriff has thus far been made by the reported owner.

When the nine members of the cast, including Arthur C. Morris, got back to New York a week ago last Sunday, each filed a separate claim for a week and a half's back pay through Equity, of which they are all members. Equity took the matter up with Kardos, and it was learned early this week that the banker has not only promised to pay all back salaries in full, but has already paid a substantial sum on account, Equity holding his I. O. U.'s for the balance.

The members of the company and the back salary they claim are as follows: Arthur C. Morris, \$227; Virginia Irwin, \$150; Mr. and Mrs. Lee Orland, \$189; Al Dexter, \$150; George L. Brown, \$105; William March, \$90; Elmer Bennett, \$150; Desmond Gallagher, \$125. Together with the salaries claimed by Bassman, Marchant, Kellogg and Smith, it is said that the aggregate amount of the total back salary claimed is approximately \$2,200.

It was also learned last week that Kardos has brought a \$10,000 action in the Supreme Court here against Arthur C. Morris, who presented "The Girl That Came Back" show on the road. Nothing beyond a summons was filed last week in the County Clerk's office by Philip C. Samuels, Kardos's attorney, so the exact nature of the action could not be learned.

But at the office of Hess and Kahn, attorneys for the defendant, it was stated that Kardos will ultimately seek an accounting from Morris on the ground that he (Kardos) had a seventy-five per cent interest in the profits of "The Girl That Came Back."

Last September, it was explained, Kardos advanced Morris \$4,250, with which money the latter was to present the show, a melodrama written by Samuel R. Golding. The show had been produced originally by Charles E. Blaney several years ago and Morris acquired the producing rights from Blaney on a royalty basis. Morris then agreed, in writing, to give Kardos seventy-five per cent of the profits, retaining twenty-five per cent for himself, and he also agreed to let Kardos retain his portion of the profits until the sum of \$4,250 had been repaid, but allowing himself \$100 a week for managing and appearing in the show.

"The Girl That Came Back" stayed on the road about twelve weeks. During that time there were no profits. It was booked over a K. and E. route. And that it has failed to get out of the Bastable Theatre in Syracuse, where it played a two-day engagement, was due to the action of the stage hands in suing out a writ of attachment.

SQUIRES OUT AND IN

Jack Squires was out of the cast of "Pitter Patter" on Monday night of last week. It is said the comedian demanded an increase in salary, and when this was refused, it is said he quit. However, Marty Sampter agreed to come to terms with Squires and the latter returned to the show on Tuesday.

VERA GORDON TO STAR

Vera Gordon is to be starred in a three act play early in the year and the piece will open in Chicago in all likelihood. She also has contracts to make several picture starring vehicles. With her in all of these productions will be Stanley Price, who will play the leading male roles.

WANTS LOWER SALARIES

BALTIMORE, Md., Nov. 28.—Actors' salaries are going to drop, Flo Ziegfeld said here to-day.

"The Follies' baggage bill in Washington recently was three times as big as it used to be," he declared. "The railroad fare of Follies' company would stagger them. Musicians' salaries have jumped 50 per cent. Stage hands get more—everybody gets more. Yet the price of the shows haven't gone up.

"What's the answer, you ask me? Actors' salaries have got to come down. They are coming down. Some of them who used to get \$250 a week are now pulling \$750 a week. It's all out of proportion.

"How are they going to come down? Producers are going to stop producing shows. They're already stopping. Forty or fifty shows closed up within the last two weeks. And when the crop of shows goes down there are fewer jobs for the actors and they'll take whatever they can get at whatever salary they are offered. That's the solution."

RAISE \$4,500 FOR GIBSON

More than \$4,500 was realized from a benefit performance tendered Willie Gibson at the Cohan and Harris Theatre on Sunday night. Among those on the bill were Raymond Hitchcock, Joe Santley and Ivy Sawyer, Macklyn Arbuckle, Bert Williams, Eddie Cantor, Frances White, Ben Welch, Frank Tinney, Jack McGowan and Janet Velie, Eugene and Willie Howard, the Mosconi Brothers, George Lemaire and Eddie Buzzell, Ula Sharon and others.

Gibson was at one time one of the best known dancers on the stage. During the war one of his limbs became infected and, as a result, its removal was found necessary.

"BREVITIES" POST NOTICE

"Broadway Brevities" put up a notice at the Wintergarden on Monday to close next Saturday, after which the show will go on the road, probably opening in Philadelphia. What follows at the garden has not been settled, although the Nora Bayes show "Her Family Tree," may be brought in.

CUBAN CONTRACT EXTENDED

The Belle Clair Brothers, who recently began a five week engagement with the Publione Circus at the National Theatre, Havana, have had their contract extended for five weeks. At the termination, they will return here to appear under the management of Flo Ziegfeld.

START SCENARIO SCHOOL

PHILADELPHIA, Nov. 29.—The Stanley Company here has inaugurated a school of scenario writing at Temple University. Several competent instructors familiar with the working in and about the Los Angeles studios have been engaged.

HARRIS GETS CROMWELL PLAY

William Harris, Jr., now in London, has acquired the producing rights to John Drinkwater's newest play, "Oliver Cromwell," which will be produced in London during the coming season and, shortly thereafter, in New York.

KHARUM IS SAILING

Kharum, appearing this week at the Colonial Theatre, sails in two months for Europe to tour the Continent. George Foster, the London agent, arranged the bookings.

KOSLOFF OUT OF "BREVITIES"

Kosloff, the dancer, has left the cast of George Le Maire's "Broadway Brevities" show. Alex Yakaleff has stepped into the vacancy.

MOSS TO CELEBRATE

The B. S. Moss houses will celebrate jubilee week beginning December 13. Special bills with feature attractions are being booked for the various houses.

ROSE REVUE CLOSES

Owing to the death of Stefi Andersons' mother, the Rose Revue was forced to close at the Royal on Monday night.

VAUDEVILLE

FRISCO "SPECS" THREATEN TO SUE ORPHEUM

BATTLE TO FINISH ON

SAN FRANCISCO, Nov. 26.—The Orpheum interests here, represented by Charles Bray, and the theatre ticket speculators, led by Richard Quarg, are lining up for a battle to the finish following the decision of the Court of Appeals of the State that ticket speculating, as a business, is lawful in every way.

No sooner had the opinion become public than the Orpheum people interested the Collector of Internal Revenue, with the result that Wardell issued a ruling making it necessary for all dealers in theatre tickets to stamp each one sold with his name, his address and the date of its sale. For failure to do so, he announced, there would be imposed a fine of \$100.

Then the Orpheum people announced that, even though the Court of Appeals had ruled against them, they would refuse to accept any tickets purchased from speculators, depending upon the stamping on the backs of tickets to tell whether or not they had been purchased from brokers or not. Thus, if a ticket were not stamped, it would be accepted, said the Orpheum people, and if it were, it would be turned down. Despite the announcement, ten persons offered tickets purchased from speculators at the Orpheum door and all were refused admittance.

That placed the matter plainly up to the brokers, for if people carrying tickets purchased from them were continually refused admission, they could not remain in business very long. So they retained an attorney, Leon Samuels, who has announced that he will bring suit against the theatre on behalf of the ten persons.

While Samuels contemplates the filing of suits for the statutory damages only, he will question the clients of Quarg to find out whether further damage will be asked in the event that they were subjected to humiliation in the refusal of their tickets. He intimated that should the lower court rule adversely the matter will be fought out in higher jurisdictions.

The suits, he says, will be based on California codes making the refusal of places of amusements to accept bona fide tickets to fine of \$100 in each case. Samuels quoted the case of Greenberg vs. the Western Turf Association in which the plaintiff was denied admission to a race track because he was editor of a racing chart, as in point, in the present controversy. He said that under the California law no theatre has a right to refuse admission on proper tickets to any person not acting in an unseemly manner. This despite the legend printed on Orpheum tickets retaining in the management the right to deny such admission to persons deemed undesirable.

It is reported that the next persons who approach the Orpheum's doorman with tickets purchased from a speculator, will be negroes and that, if they are refused, the theatre may also have to face a suit for race discrimination in addition to one for refusing the tickets.

In preparation for the fight, Quarg has taken space in all the newspapers of the city as follows:

"The Court of Appeals of this State has just rendered its decision declaring the sale of theatre tickets by ticket brokers to be a legitimate business."

"I will sell tickets of admission Sunday night and every night afterwards for any theatre in San Francisco."

"It is contrary to law for any theatre proprietor to reject tickets of admission sold by any theatre ticket broker, and any theatre proprietor so doing is subject to the penalty of not less than \$100.00, to be paid

to the person to whom admission shall have been refused.

"Section 53 of the Civil Code of the State of California provides:

"It is unlawful for any corporation, person or association, or the proprietor, lessee, or the agents of either, of any opera house, theatre * * * or other place of public amusement or entertainment, to refuse admittance to any person over the age of twenty-one years who presents a ticket of admission acquired by purchase. * * *

"Section 54 of the Civil Code provides:

"Any person who is refused admission to any place of amusement contrary to the provisions of the last preceding section is entitled to recover from the proprietor, lessee, or their agents, or from any such person, corporation or association, or the directors, his actual damages and \$100.00 in addition thereto."

"These sections have been held constitutional by the highest courts of this State.

"I will prosecute any action against any theatre proprietor violating this law at my own expense for any person purchasing tickets from me for whom admission may be denied.

(Signed) RICHARD QUARG."

ARRESTED AT STAG

CHICAGO, Ill., Nov. 30.—Lucille Bell, a vaudevillian, was fined \$200 last week by Municipal Judge Heap for her participation in a "stag" party held at Bricklayers' Hall Nov. 10, for the benefit of striking employees of the American Can Company. Miss Bell performed nude and, in the middle of her act, detectives burst into the room and placed every one under arrest. Many of those in attendance were fined \$25 each. Charles Well, who arranged the affair, was fined \$50.

The only person not apprehended was the booking agent who supplied the talent. He escaped, but is being sought.

SINGLES FORM DOUBLE ACT

Billy Walsh, formerly Keene and Walsh, who split with his partner and came East to do a new single, and Billy Jackson, formerly Stein and Jackson, who split with his partner to come East and do a new single, have joined and are doing a new blackface and straight singing, talking and dancing act.

MATTHEWS GETS ASSISTANT

CHICAGO, Ill., Nov. 30.—Sidney Weissman has been appointed assistant to James C. Matthews, booking manager of the Marcus Loew Western Circuit. He will handle some of the houses of the Ackerman-Harris circuit, formerly booked by Thomas Burchill.

GETS THEFT INSURANCE

Billie Shaw received \$3,100 insurance last week for an automobile that was stolen from in front of Freeman's restaurant on August 3. The car was insured for \$3,800, but the company awarded her \$3,100.

FROM AUDUBON TO CITY

John Albert McCarthy, formerly assistant to Manager Ben Jackson at the Audubon, replaced Assistant Manager Goldstein at the City Theatre last week.

KING'S "LOVE LETTERS" CLOSES

Chas. King's Musical Revue "Love Letters," at the Hamilton theatre last week, closed Sunday night on account of congested bookings.

JOE WEBER COMPLAINS

Joe Weber has complained to the N. Y. A. that Eva Tanguay has copied and is using in her act a drop displayed in his "Honeydew" show.

JACOBSON DOING NEW ACT

Clarence Jacobson is producing a new act entitled "Women of the Jury," with a cast of twelve girls.

ORPHEUM OPENS HOUSE IN EDMONTON

BETWEEN WINNIPEG AND CALGARY

The Orpheum Circuit has added the Empire Theatre, Edmonton (Alberta), Canada, to its string of houses. The booking of acts into the new Dominion acquisition will begin on December 27.

The Empire is designed to fill the break in the Orpheum time resulting from a discontinuance of booking operations in Victoria, early this season. It will operate under a three day policy, with acts playing the latter half of the week at Calgary, a nearby town. Edmonton is down on the Orpheum books to follow a full week in Winnipeg.

R. J. Liddiat, manager of the Calgary house, will also handle the Edmonton Empire. The opening bill will include the De Wolf Sisters, Jimmie Lucas, Healy and Cross, Herbert's Dogs, Sebini and Grovini, Joe Laurie and Jimmie Conlin and Company.

WIFE ANSWERS BUTTERFIELD

CHICAGO, Ill., Nov. 30.—Caroline Hamilton Butterfield, referred to as one of Michigan's most beautiful women, has decided to contest the suit of her husband, W. S. Butterfield, owner of the Butterfield circuit. Judge Walter H. North, of Battle Creek, Mich., has set aside her default and she has filed a cross bill.

Butterfield charges that his wife has been friendly with Captain Paul Davis, of Indianapolis, former Camp Custer morale officer, but Mrs. Butterfield says she met him with the full consent of her husband, who introduced her to him. She asks for a separation, alimony and the custody of the four children.

TROUBLE OVER SALARIES

SAN FRANCISCO, Nov. 26.—Art Penny, heading a jazz band act called Art Penny and His Seven Syncro-Knights, playing Pantages time, was cited last week to appear before the Labor Commissioners on a charge of withholding the salary of his company. Blackman, the principal musician, who plays cornet, was included in the citation.

It is claimed that Penny, who collects the salaries, had overdrawn several hundred dollars. Blackman withdrew from the act and was replaced and the act, at present, is playing the Pan house, Oakland.

LAURA ORDWAY IMPROVING

CHICAGO, Ill., Nov. 26.—Laura Ordway, who was severely injured a few months ago in a railroad wreck in Texas and brought to the American Hospital in this city for treatment, has been dismissed from the institution and is now resting at her home. She will be unable to resume her vaudeville tour for many months. Miss Ordway plans a suit against the Texas railroad for damages.

WILLIAMS GETS AISTON SKETCH

Arthur C. Aiston has turned over his sketch entitled "Gee Whiliker," taken from "Tennessee's Pardner," to Al Williams as a result of the protracted illness of Foster Ball, featured in the piece.

Williams opened at the Orpheum, Memphis, on Nov. 15 and a long tour has been booked by Frank Evans over the Keith time.

WELLMAN ACT ON ORPHEUM

"The Actor's Wife" featuring Emily Ann Wellman, also author and producer, supported by Richard Gordon, started a tour of the Orpheum Circuit at Duluth last Monday.

NEW ACTS

Ernie Stanton, of Val and Ernie Stanton, and Loring Smith, have framed a new two act and are breaking it in around New York.

"The Dumb Bell," a comedy sketch written by Albert Tovell and presented by Bruce Duffus, opened this week at the Bushwick. In the cast are, besides Tovell Margaret Grady and Ethel Martell.

Leonard and Williard are having a new act written for them by Allen Spencer Tenney.

Hockey and Green's "Wives on Strike," which opens on the Keith time shortly has been entirely recast through Olly Logsdon, Fred James, Danny Bagnell, Jack Ball, Eva Sargent, Dorothy Howard, Justina Mayne and Olive Hopper being placed in the various roles.

"Going Backwards," Will Morrissey's new act featuring Walter James, which opened in Newark last week, will be whipped into shape out of town for two additional weeks after which it will open in New York.

Nat Haynes and a company of seventeen, in a new act called "Yes, My Dear" at the Audubon Theatre, Thursday, Dec. 2.

Hamilton Brothers and Redmond are to open shortly in a new act by James Madison called "This, That and the Other."

Lizzie N. Wilson is rehearsing a new Hebrew single singing and talking in one.

Felix Adler, in association with Argylle Campbell, is producing a new act by Vincent Lawrence entitled "Bettikins," with a special setting designed and executed by Clifford Pember. It will feature Avis Bradford, a New York society girl, in her first vaudeville experience. In the cast will be Hamilton Mott, Lola Allen, Sam Harding and James Welsh. James Campbell is staging and supervising the production.

Pagi Dale and company, open in a new dancing act at the Twenty-Third Street this week. Bruce Wynne is accompanist for the act.

Grace Dreon, formerly of the Dreon Sisters, is to appear in a new novelty single shortly. Edna Dreon, her sister, is now doing a single in vaudeville.

Tom Brown has a new act in rehearsal, to be known as Tom Brown's Indians. It opens in Chester, Pa., this week.

Lindrudd and Thomas have a new act in rehearsal.

Dave Ferguson, assisted by Lucille Fields, in "Alimony," by Andy Rice.

NAT HAYNES ROBBED

Nat Haynes, who recently came from California to make his first showing in the East, was the victim of a robbery recently in his room on the fourth floor of the Remington Hotel.

Haynes had gone to bed after placing a 2 1/4 karat diamond tie pin in his jewel case, which also contained a pair of gold, jewel Elk cuff links engraved deeply with his monogram, a gold watch belonging to his wife, also engraved with her initials and several other jeweled pieces. The thief entered his room by means of a fire escape and took the jewel case from the chiffonier, which stood directly against the window.

Finger prints and photographs of the jewel case, which, with the monogrammed articles, was left, were taken by police from the Forty-seventh Street station. When the detectives failed to make any arrests, Haynes took the matter to his attorney, Harry Sacks Heckheimer, who is now seeking to make an adjustment.

ACT IS RE-NAMED

George Pierce, formerly with Mazie King and Eddie Leonard, has joined the Behrens and Ryan Sisters act, replacing Earl K. Leslie who went to Europe as the dancing partner of the Dollys. The act is now known as Behrens, the Ryan Sisters and Pierce.

VAUDEVILLE

PALACE

Kokin and Galetti, assisted by two other men who do almost nothing, and two monkeys who get an abundance of laughs, opened the show which this week got away on time.

Vincent O'Donnell, "the Kid McCormick," offered a singing specialty that was enthusiastically greeted. He seems to be well remembered here, and certainly was well liked. His voice is pleasing though unnecessarily strained at times, and his style of delivery appeals.

The Cansinos, Eduardo and Elisa, are without a doubt the representative Spanish dancers on the American stage at the present time. The writer has seen quite a few dancers from the land of romance and sunshine, but none of them could compare in grace, execution and appeal to this couple.

Flo Lewis, red headed and appealing as ever, assisted by "Dardenella," a colored miss who feeds her capably, was fourth and proved quite a favorite. She made a striking picture in her orange gown, with blue shoes and stockings. She sang, danced and kidded her way into a good sized hit.

Elizabeth Brice, assisted by a company of four men, presented a potpourri of songs, dances and satire, in which are woven strands of laughter, colored by catchy tunes and a pretty setting. Ned Norton is the principal of the assistants, and, aside from telling some stories, singing a solo number and doing a bit of dancing, he plays the part of John Barrymore in the satire on that famous family. Miss Brice sang a few songs with some dancing attached, and played Ethel. Leo Minton maneuvered the piano.

Maud Lambert and Ernest Ball offered their well known singing and piano act, with Ball interposing a few comedy remarks between numbers. He does very well in his efforts and many laughs were to be heard, often and hearty. Miss Lambert more than pleased with her vocal efforts. Ball proved his right to call himself a popular composer by the receptions which were accorded some of his big hits. A few of his latest efforts also proved acceptable. A ballad written by Ball was called into service for an encore.

Santos and Hayes, in their big revue, proved an entertaining bit of variety. The turn is well constructed and novel in conception. It deals with an act doctor who is visited by several acts requiring treatment. Among them is Santos and Hayes, who want a new act for themselves, for which the doctor, ably played by Saul Marshall, prescribed his prescription, including a few songs, some new gowns, pretty girls, some dancing and catchy tunes. The girls provided are not only pretty, but shapely as well. The music and gowns are all that can be desired, and the setting is gorgeous and very well executed. The dancing, most of which is done by Will Higbie and Bobbie Tremaine, proved to be a revelation, especially that of Higbie, an exceptionally clever Russian dancer, his eccentric dance being the biggest hit of the act. Santos and Hayes, in comedy, singing, dancing and music, proved that physical proportions have little to do with talent, personality and capability, and won plenty of credit for their clever work.

A. Robbins, handicapped by the act preceding and a late position and an audience that did not realize that the show was not as yet over, nevertheless scored a big hit in the next to closing position, with his cleverly rendered musical instrument imitations, aided by some very funny comedy bits. He did all that could be expected of him in the position he held.

Johannes Josefsson and his assistants offered an exhibition of Iceland measures of self defense that proved interesting as a demonstration of what one man can do if scientifically trained, against great odds, when pressed to defend himself. The act moves with plenty of pep and speed, and was attentively watched and rewarded with a good amount of applause. S. K.

SHOW REVIEWS

(Continued on Page 16)

ROYAL

Burt and Florence Mayo opened the bill with a novel acrobatic offering, for which they were the recipients of a good round of applause.

The Exposition Jubilee Four went over to an exceptionally good hand in the deuce position, with their breezy songs and mirth manufacturing material. All of these colored entertainers are fairly good singers, harmonize well and have the required knack of putting their stuff over.

Erwin and Jane Connelly easily registered in the hit column with their comedy entitled, "The Tale of a Shirt." Miss Connelly gave a very good portrayal of a lonesome little laundry drudge who wistfully tells how she envies all of the other girls of her acquaintance because they have fellows. Then what she believes the budding of a romance enters her young life. A shirt which she is about to massage is roughly inscribed with a message from a soldier who also feels himself alone in the world. The shirt remains unclaimed for some weeks, but eventually a rough and ready individual enters who describes himself as the possessor of it.

Mary Haynes has a breezy and likable personality which, with some very good material, sent her off as the hit of the first half. The lyrics of her numbers are replete with meaty lines, and kept the audience in an incessant giggle. When she tells of a hold-up taxicab driver who taxed her sixty cents from Times Square to the Bronx, a voice off stage bellows, "Some of these chorus Janes have an oreful noise." Miss Haynes replies that if she was a chorus girl she would have her own limousine.

An impression of a salesgirl in a five and ten cent store was productive of numerous laughs, the best being occasioned when a chap desirous of purchasing a tin lizzie is told to go down in basement with the rest of the oil-cans.

Larry Harkins and his monarchs of melody closed the first half of the bill with a turn which ranged through jazz, singing and dancing. The individual hit of this turn was accorded to a young blonde-haired chap who is versatile in the extreme. He can play the violin, the banjo and sing and dance, doing all well. Which one of the three billed with Harkins, Eddie Borrell, Turk Duncan or Jack Ford, this chap is, the writer could not tell.

Opening the second half did not seem to phase Dixie Norton and Coral Melnotte in the least, and they scored one of the hits of the bill, taking more than half a dozen bows after an encore. Both girls are graceful dancers, sing fairly well and radiate a great deal of personality. After the opening number, Miss Norton comes on as a dapper young chap in evening clothes and top hat, which results in a flirtation bit with Miss Melnotte. Some eccentric steps by the former resulted in salvoes of applause, while Miss Melnotte as an unsophisticated bride-to-be, who believes everything her Johnny tells her, also scored heavily.

Towards the close of the turn, the girl in male garb remarks that her partner is wishing she was the real thing. This remark gave Bob Hall, who followed, an opportunity to tell in his extemporaneous manner, of how he also wished she was the real thing, because then he could grab the other. Hall had to think up stuff faster than usual, as he was not in the closing spot, and had to discard the material he uses when placed there.

George Jessel, in his "Troubles of 1920" held the patrons in until twenty minutes past five, and by the manner in which he went over, it is likely that he could have made them miss their dinners. Jessel was a hit from start to finish. J. M. C.

ALHAMBRA

Menetti and Sedetti, appearing in place of Mille. Nana, opened the show and gave the bill a fair amount of impetus after a rather slow and uninteresting start.

The Transfield Sisters did well enough with their songs and saxophone duets, but their mandolin number wasn't very entertaining and they might have chosen snappier material for their xylophone offering. The quality of their act seems to follow a steady downward path, not because they lack ability, but because their program isn't quite as snappy as those of modern musical acts must be to get anywhere. Both girls look well from the front.

Raymo and Rogers are a capable enough team of Italian comedians, and we enjoyed them particularly because so many of their gags carried us back to the golden days of our childhood. Despite the patriarchal atmosphere that pervades their lines, they managed to draw many laughs and closed to three solid bows.

May Wirth's latest offering in horsemanship, reviewed in detail under "New Acts," was the only act on the bill that scored a spontaneous hit, the startling feats of May and Phil and the other members of the company of seven drawing a continued volley of applause. They are all topnotchers at this game and their combined efforts make up one of the most entertaining acts of its kind in vaudeville.

Ben Smith provides a good setting, in a Pullman sleeper, for his monologue, which draws chuckles and titters rather than big laughs. The audience seemed to like his song so well that he obliged with two more and finished much stronger than he began. One of the most difficult things in the world is to get a monologue over in vaudeville and Smith deserves great credit for doing that so nicely.

Masters and Kraft, in their well known series of songs, dances and travesties, offer class, humor and really clever satire, their impression of a Russian dance being one of the funniest things we have caught this season. The three girls in the act are all graceful, pretty performers, and Bobbie Dale is an exceptionally pleasing dancer. There are few slow moments in the act, which, from its novel opening, to its fast finish, is at all times neat and entertaining.

After intermission, Harry Bulger and Company amused with a laughable little skit, most of the comedy of which hinges on seventy cents, which Bulger, as an "honest cabman with an honest Ford," is trying to collect from "Hon and Dearie" for bringing their baggage to the theatre. The latter two scored with several pretty, well harmonized numbers and Bulger took encores with his comic song about an actor.

Bert Clark and Flavia Arcaro, presenting the best act on the bill from the point of view of the quality of their performance, were rewarded with many laughs, but did not register the hit they so well deserved simply because Clark's comedy is subtle and quiet and not boisterous and striking. He is easily one of the best comedians in vaudeville, an actor who could make any line a winner.

Kramer and Boyle, with the extemporaneous aid of a lot of young fellows in an upper box, stopped the show. They tried to break in on the act with all sorts of annoying interruptions, but Kramer came back strong each time and drew big laughs with his back-fire.

Alice De Garmo was handicapped by the late hour of her appearance on the bill, but her good work on the trapeze caused no regret to those that stayed. J. J. H.

RIVERSIDE

The Ovandos, man and woman, opened the show with a spirited exhibition of xylophone playing.

Jack Joyce, on second, scored a hit of big proportions. He is a pleasing appearing young fellow and entertainingly told a number of stories, as well as rendering several special songs. The hit of the act, however, is his dancing, all performed with the aid of a crutch, for Joyce is one of the unfortunate soldiers who was badly wounded in France. He ran completely out of encores at the first show of the week.

John B. Hymer, after a long absence, is back in the familiar "Tom Walker" sketch. It has lost none of its entertaining qualities during its absence; in fact, in many departments, it has improved, for there are a dozen or more clever lines that are new and amusing. "Come on, Red," the catch line in the sketch, was new to a big proportion of the audience and was heard all over the house during intermission. It is hard to determine the actual playing life of a sketch, but Hymer's seems to be one of those which can run on indefinitely.

Ernest Evans, in "Wedding Bells," closed the first part. The Evans act, which opens along lines similar to the usual girl act, soon changes, for it has a cast, every member of which has ability. A soprano of pleasing voice leads in the vocal numbers, a clever pianist furnishes the accompaniments and the musical portion of the act is still further strengthened by a violinist and cellist. Dorothy Gnaedinger is the solo dancer and scored a personal hit, while Evans, who works throughout the piece, opening with a piano hit, then sings several songs and dances, did excellently. The act combines a flashy appearance with genuine entertaining value.

After "Topics of the Day" in the second half, the Innis Brothers, in their eccentric song and dance act, carried off the applause hit of the bill.

Eccentric in make-up, gags and patter, as well as their dancing style, they scored a hit in their first number and worked up to a big applause climax at just the right moment.

Yvette, the dancing and singing violinist, is showing her new act for the first time at this house, where it pleased immensely. With a setting rich and gorgeous, and with many brilliant costume changes, she introduced a cleverly woven arrangement of classic and popular melodies. Supporting her are a pianist, who sings as well, and a xylophone player, who, in addition to rendering a solo, plays a number of duets with her. Yvette's violin playing seems to be better than ever, while her singing voice has improved wonderfully. The "Butterfly" bit revealed vocal ability previously unsuspected.

Leo Carillo, late star of "Lombardi, Ltd." and more recently with "The Toreador" is headlining the bill this week. He evidently does not intend to remain long in the two-a-day or he would have prepared a better vehicle. He opens with a cleverly put together little rhyme in which he explains what he is to do and also prepares the audience for some old jokes which are to be told. They came along alright, in abundance. His Chinese imitations, which he did in vaudeville years ago, are still a feature of the act. The imitation of a Ford automobile was amusing, although done many times before. The George Washington cherry tree bit, with which Carillo used to close his old vaudeville act, is still retained and it finished up the act with a lot of applause to his credit. For an encore a war recitation was given. Carillo retains all his pleasing personality, his finished style and manner, and this, combined with his reputation as a dramatic star, carried him over safely.

The Ballot Trio, man and two women, in a well put on equilibrist act, closed. W. V.

VAUDEVILLE

COLONIAL

George Libby and Ida May Sparrow, presenting a novelty dance offering, opened the bill and demonstrated their worthiness for a better position by stopping the show. The act is set prettily, well dressed, and hinges on an idea that is carried out all the way through. Both are dancers who may be classed as more than merely capable.

Libby offered a few imitations of dancing celebrities that denoted careful study of the mannerisms and eccentricities of each. He performed them as nearly perfect as can be expected.

Rome and Wager occupied the second position. This act, a turn of the kind stamped as "cute," needed a better position. Their material is of the kind that needs an audience all set for it. The girl in this act, who makes an excellent appearance in riding togs that fit to perfection, has a voice that shows unlimited possibilities for bigger and better things, for it has range and a sweet appeal.

Not Nazzarro and company, including Buck and Bubbles, were on third. Nazzarro and his assistant offered a few strong arm tricks in a style that is all their own and then introduced Buck and Bubbles, who scored a huge hit with their singing, dancing and piano playing, the former being done by Bubbles and the latter by Buck. The act is quite a novelty, and contains numerous laughs, applause getting exhibitions of skill and ability, and gives evidences of Nazzarro's sterling showmanship.

Kharum, "The Persian Pianist," was fourth. There was a protracted wait before he came on. Finally he appeared and, after he had been playing a few minutes, some gallery and several orchestra patrons walked out on him. His technique is good, but his repertoire unsuitable for this house and no plainer proof of it could be given. He took three bows at that.

Guiran and Marguerite must have thought they were opening the show by the large number of people who came trooping back to their seats. This clever pair won instant recognition, though, for their excellent exhibition of terpsichore. Guiran is very graceful and agile, as well as a clever dancer, and Mlle. Marguerite is cute, and elflike in her movements. They are accompanied by a pianist who rendered the inevitable solo in pleasing style. They offered a routine of five numbers to consistent applause.

Karyl Norman, "The Creole Fashion Plate," opened the second half of the bill and received an ovation upon his entrance. Strange to say, despite his apparent popularity, there was the usual number of "oh and ahs" when the wig came off. He offered his entire repertoire of specially written songs and then obliged with three encores and a few extra bows. This fellow is a showman as well as an impersonator.

Kranz and LaSalle followed. They offered a series of song numbers, some of which have already passed into the category of "hits" that were. They have a style of delivering that appeals strongly to most any kind of an audience, and they get right down to it. They offered four song numbers, then were called upon for encores, for which five impressions of famous dances were given.

Dugan and Raymond, in their well known but ever laughable skit, "An Ace in the Hole," were seventh, a difficult spot for them. But Dugan is a comedian of experience and capability which means that nothing is too hard for him, which he proved by banging over laugh after laugh in rapid, sure fire succession. Babette Raymond looks pretty and feeds him.

The Geralds, billed as "Gypsy Serenaders," offered a musical act, the feature of which was the playing of thirty-two mandolins simultaneously. This proved a novelty and won hearty approbation from an audience that remained till the finish. Due to the setting employed by the preceding act, much of the effectiveness of their work was marred by the lack of their special setting, which lends color to the act. S. K.

SHOW REVIEWS

ORPHEUM

Alex Cross and Ralph Santoro are two exponents of physical culture who, in the opening turn, went well with a varied assortment of gymnastic stunts.

A vociferous reception was extended to Al Mamaux, the Brooklyn ball tosser, who, with Jimmy Rule, offered a singing turn which was productive of a good measure of applause. Mamaux delivered his vocal offerings with all the ease and dispatch used in propelling a fast one past a swinger's stick. He has a fairly good voice and a winning personality. Rule makes a good team-mate and the duo scored heavily in several duets.

Arthur Wanzer and Maybelle Palmer provided a lot of fun through the medium of a dialogue in which the former represents a rough and ready individual while his partner portrays the role of a woman of the ultra social set. She is very desirous of getting his views upon different topics, especially prohibition, inasmuch as she does not imbibe. Later, however, she happens to drop her handbag, in which Wanzer discovers a box of cigarettes and a half pint of the stuff the eighteenth amendment is supposed to prohibit. In fact, there seemed to be a lot of it, as Wanzer also had a flask on his hip. Speaking of it, he said it had such a kick that he gave a ninety year old woman a nip and the next day she got a job in the "Midnight Frolic." It sure must be tough on these artists who carry a liquid around supposed to be what it isn't.

"Not Yet, Marie," is a rather mediocre miniature musical piece with one particular bright spot, the same being in the person of William Edmunds, who is featured. He portrays the role of a photographic artist with a distinct and funny Italian dialect. Believing himself to be the heir to a vast fortune, he goes into raptures and tells his little stenographer, with whom he is in love, of all the things he is going to do. But the chickens are counted before they are hatched, the paper which he believes to be a will being, instead, a summons to appear as defendant in a damage suit.

Edmunds provided most of the entertainment and proved a laugh winner from start to finish. He shot every line over with a punch and also won laughs through the medium of the various business bits assigned him. The juvenile and ingenue filled in well, while an octette of maidens help away the moments as the models of the establishment. As for the title of the piece, it is derived from the fact that an old chap with young ideas wanders into the studio of the place every once in a while and, as he gazes at a picture, says "Not yet, Marie." His reason for saying it is that, fifty years before, he had promised the beautiful girl who posed for it that he would let her know when he decided to quit wine, woman and song.

Arthur McWaters and Grace Tyson had a little trouble in starting and broke from the barrier rather slowly. Hitting the stretch, however, they threw into high speed and finished full of running, getting applause enough to warrant a speech of thanks.

Vera Gordon, in "Lullaby," met with the same enthusiastic reception at this house as she has received at the other houses since her entry into the two-a-day. Edna Spence was a particularly bright spot in the piece, being beautifully gowned in a shimmering gold costume and portraying her role of a fashionable confidence woman with an ease and technique which betokens better things.

Anna Chandler, assisted by Sidney Landfield, stopped the show down next to closing, with her songs, while Corradini's animal act held them in until the finish.

J. Mc.

HAMILTON

The Bellis Trio opened a rattling good bill with a series of aerial stunts that were daring, if not sensational. Their work is fast, neatly executed and their finish is a sure winner.

Flo and Ollie Walters registered a sound hit in second spot with their songs and dances. Flo has a charming voice and Ollie is a dainty little comedienne. The audience didn't seem to get Ollie's style for a little while, but finally warmed up to it and the team finished to three solid bows. Ollie rendered an especially clever bit of satire in her "daddy" song, which went over very well indeed.

Bert Hanlon lives right up to his billing as "The Juvenile Humorist" although his sparse tonsorial equipment belies his youth. His line of chatter is as good as most in the business. His gags are, for the most part, new, and his manner of putting them over is compatible with their quality. He did so well that he was compelled to respond to an encore, in which he recited a very effective little poem on his aversion to olives.

Dave Kramer and Jack Boyle are leading a rather hectic existence these days between performances at the Royal and the Hamilton, where they are taking the place of Thomas E. Shea, who has cancelled his engagement on account of illness. They were a hit, as usual, Boyle scoring with his voice and Kramer with his impromptu chatter.

"Georgette, Ltd., with Al Fields at the comedy end, is a good little revue. It is very well staged and presents a rather striking display of gowns, which is saying a good deal at a time like this, when practically every act of this kind in vaudeville is lavishly supplied with all sorts of grotesque "eye-openers." Fields succeeded in drawing a number of laughs with his lines, which, in the main, were none too good, and the girls in the cast held up their end of the work very nicely, all of them being good to look upon and not hard to listen to. Vivian Webb scored the individual success of the offering with a gracefully rendered series of specialty dances.

Fay Marbe is one of the hardest people in the world to review. You look at her, and whether it's to her nose, form or face, your attention is particularly attracted, you can't seem to think of anything to say. However, it is our moral obligation to shun this siren with our senses, and so, once again, we implore her to pronounce her "I" in the Anglo-Saxon manner rather than the French, and to say that she loves us—not "lavs" us.

Pat Rooney and Marion Bent were on next and received their usual good reception.

Rooney then came out with Lynch and Zeller and whirled hats into the audience with them and succeeded in making their act almost a riot. It was 11:30 when they went on and a large portion of the house made a rush for the exits, but Pat's appearance, like the music of the piper of Hamlin, brought them all back again and held them to the finish. The team did almost nothing in the general excitement on Pat's sudden entree into the act, but the house was immensely tickled and Pat proved himself to be a regular human being.

J. J. H.

MERCEDES BOOKING ACTS

Joe Mercedes, who for years appeared in vaudeville doing a mental telepathy act, and who also has headed his own shows, has retired from the stage and opened a vaudeville booking office in the Putnam Building.

Mercedes is to book, manage, direct and produce acts. Jack Linder, well known as an independent booker, is to be associated with Mercedes in the undertaking.

N. V. A. CONTEST SPIRITED

The second week of the National Vaudeville Artists, Inc., special membership contest found the five leaders practically tied, with a large field trailing along not far behind. Indications point to the fact that Elisabeth Mayne and Mae Wilton are pretty sure to finish well up at the front, with a large number of others still having practically an equal chance for the prizes, of which there are five, valued at \$1,000.

Miss Mayne is again in the lead, with Miss Wilton second. Alma Grace is third. Fourth place is divided by Irene Delroy and Theresa Valerio.

Miss Valerio showed a surprising gain, having jumped from the "also ran" to among the leaders. She is the wife of Tom Brown, of the Brown Brothers, now in "Tip Top." Julia Rooney is fifth on the list.

Other ladies of the profession who still have a fighting chance or better for one of the five prizes which are on display at the N. V. A. Club, are Anna Mayo, Marie McNeil, Hazel Harrington, Mrs. Arthur Tozart, Mrs. Dolly Onri, Lillian MacKinnon, Mary Marble, Alice Percival, Dorothy Dahl, Ethel Felix, Dolly Kelior, Mattie Choate, Mabelle Fonda, Fanchon Wallace, Nita Green, Mrs. W. E. Browning, Laura Bennett, Irene Shannon, April Young, Mary Dorr, Mrs. Billy Empey Van, Marie Drennan, Mary J. Meredith, Marie Fitzgibbon, Eleone Ott, Bebbie Ward, Pauline Savon, Josie Flynn, Cordelia MacKinnon, Aileen Stanley, Maud Ronair, Valeska Suratt, Marie Nordstrom, Gracia De Mont, Peggy Dale Whiffen, Elizabeth Bryce, Helen Ray Miles, Claudia Preston, Betty Wager, Ida Maree Fern, Blanche Creighton, Olive Hill, Grace Nelson, June Mills, Florence Bell, Margaret Neville, May Keller, Lillian Watson and Loretta Marks.

The contest closes midnight, December 15.

BROADWAY OPENING AT 11 A. M.

Beginning December 6, the Broadway Theatre will revert to its old policy of continuous performance from 11 in the morning until 12 midnight. This change, however, it was announced early this week, will not affect the policy of the three vaudeville shows a day. Pictures will be used to fill in the time between the opening of the doors and the first show, scheduled to go on at 2 o'clock.

This is the third time the policy of the Broadway has been changed since it was taken over by the Keith interests.

FAY WANTS ANOTHER HOUSE

PHILADELPHIA, Nov. 29.—Ed Fay, owner of Fays Opera House in Providence and Fays Theatre in Rochester, and who took over the Knickerbocker Theatre in this city about three years ago, has taken an option on several pieces of ground on one of which he intends to erect an additional theatre here. He is backed by some dry goods people of Providence, according to reports.

SPLIT ACT RE-UNITES

Weber, Beck and Frazer, a three man act which split about two months ago because its members were unable to get a salary increase, have reunited and open on December 27 for a thirty-week tour of the Western Vaudeville time, with the salary increase granted.

DOYLE PRODUCING ACTS

CHICAGO, Ill., Nov. 30.—Frank "Queen" Doyle, formerly foremost booker of vaudeville theatres in the Middle West, is now devoting his entire time to the producing of acts. He is said to have ten of his own companies booked.

MOSE GUMBLE IS BACK

Mose Gumble is back in New York after a six weeks' business trip which took in all the big towns to San Francisco.

VAUDEVILLE

PROCTOR'S 58th ST.

(Last Half)

The Gerards, a man and woman, opened the show with an entertaining musical turn into which was injected something of the novel when they played more than a score of banjos in the manner in which xylophones artists work.

Cleveland and Fay offered a comedy turn in which one of the team represented a street fakir, while the other took off an inquisitive black-face comedian. Their repartee was productive of laughs and was interspersed with several songs.

Mattie Lippard, in songs, past and present, did her work in a refined and artistic manner that won her some well merited applause. Dave Dillon, at the piano, was a capable assistant, singing to advantage, as well as acting as accompanist.

Ed Lowery and Irene Prince, with their songs, dances and nut comedy, scored an emphatic hit. Lowery is an exceptionally good eccentric dancer, while Miss Prince looked very piquant in her bobbed hair, short rompers and bare knees. Their chatter contained a number of neaty lines and an eccentric dance for a close that had Miss Prince appearing garbed as a boy. It met with such enthusiasm that the team won half dozen bows.

Erwin and Jane Connelly, in their comedy of laundry life "The Tale of a Shirt," also registered in the hit column. As a lone-some little Cinderella of a laundry, whose heart has been touched by a note scrawled on a shirt, Miss Connelly was very effective, while her partner appeared to equal advantage as a chap with a rough neck but a soft heart. When the latter comes to claim the shirt the little laundry girl thinks that he is the one who had scrawled the note. The resultant dialogue was filled with both pathos and laughter.

A surprise act served as the vehicle for Jean Granese. While in the middle of her opening song Miss Granese is interrupted by the remarks of two men out front. One comes up on the stage and, when she asks if he is a tenor, his friend replies, "No! He's a Wop." The fellow proves to be a very good singer, while his friend later shows ability at piano playing. Miss Granese also has a sweet voice and the happy faculty of selling her stuff. A duet with one of the two "stalls" sent her off to one of the best hands of the bill.

George Moore, with a company of four girls and a man, scored an emphatic hit in the closing spot. He is just as clever with his tongue and as nimble on his feet as ever. He was a riot as a foppish Englishman and went over to almost the same results in his other numbers. A little toe-dancer also scored individually, while the rest of the company worked in a commendable manner.

J. Mc.

CITY

(Last Half)

The D'Onzos opened the bill with their acrobatic offering. They won applause.

Jean Dupree, a likable Miss, went over to good hand in the second spot, via the medium of a rather good singing voice, and her personality.

Jane Dillon, assisted by two men, scored emphatically in a piece the purpose of which was to bring out her dramatic ability. She represents a woman who has been brought to trial on a charge of sedition. One of the men portrays the role of the prosecuting attorney, while the other appears as a judge. Both were capable assistants. In a violent speech in which she flaunted modern civilization, but emphatically asserted her allegiance to the Government, Miss Dillon was convincing and intense enough to hold her auditors, and to receive, at the close of her act, one of the best hands of the evening.

Conroy and O'Donnell won laughs and applause in a comedy skit wherein both represent letter-carriers, one in black-face and the other straight. Most of their gags were old, but were put over with a punch. A ballad by the straight was well rendered, while a duet for a close sent the team off to a fair hand.

George Price was the topnotcher of the bill and had everything his way from start to finish. His singing of published numbers and his impressions of some of our leading artists in song and dance, led to such an emphatic hit that he had a great deal of difficulty in getting off.

"Sweeties" is rather a pleasant little piece with good singing and a great deal of comedy. A quartet of males, three in the uniform of Uncle Sam and another in that of a French Blue Devil, and a young woman, comprise the cast. Each of the American soldiers believes that he alone has won the heart of the girl. While they are in France, the Frenchman, on furlough, declares his love for the girl. The fun begins when the three Americans return and, individually, tell the girl of a wonderful cherie across the pond.

Sherman, Van and Hayman, three men, in songs and comedy, worked hard to please and were successful, judging from the hand they received.

Leon and Mitzi, a man and woman, brought the bill to a close with some balancing feats of strength.

J. Mc.

KEENEY'S

(Last Half)

Francis Ryan, female impersonator, opened the show with a singing turn that was favorably received by a well filled house. Ryan is rather tall for this kind of work, but puts it over nevertheless. He is well gowned and has improved a great deal since last the writer saw him work about a year ago. He did very nicely.

Francis and Wilson, in a novelty acrobatic turn, held the second position and scored a really good sized hit. This is a return date for them here and, notwithstanding that, they proved entertaining. Some clever stunts were shown, while a steady stream of laughs was drawn from the audience. A very good reception for a number two act here.

The Bennett Twins, who offered a sister singing and dancing turn, with a little comedy and piano trimming, had little trouble in impressing the audience favorably in the third spot. The girls have nice personalities, look and work well. They are clever in their line of work, running mostly to "kid" numbers. They closed with a double dance that sent them away with a big hand.

Mann and Snyder was the name of the following act, the name serving as an alias for Frawley and Louise, who presented their hotel clerk and cigar-stand girl act, much to the amusement of the audience. True enough, some of the bits in the act missed fire, but, as a whole, the reception accorded them was very good.

Hector's Dogs, billed as canine wonders, gave an example of what careful and patient training will do with animals. Hector depends only on the spoken word to get results from his dogs. Unlike so many other animal acts, he uses the dogs only. He puts them through some paces that we have never seen in any other similar act. He sends them through the audience, gives them instructions as to where they are to stop, and what they are to do when they stop. They never failed to obey.

The Bosworth Trio, two girls and a man in a singing, piano and dancing act, followed. They present a number of diversified dance bits against a special blue and light orange drop, with special music and light effects. They offered a novelty waltz, a minuet in jazz time, and an oriental jazz novelty number. The man gave an impressionistic solo in which he showed the steps done by Pat Rooney, Frisco, George White, George M. Cohan and others. The musical numbers between dances are very catchy and well rendered. The act, a snappy bit of entertainment, was generously received, as it deserved to be.

Ferns and Litt, blackface comedians, held the next spot. They got laughs a-plenty with some old bits done over again. See New Acts.

Lamb's Manikins, a novelty puppet show, closed the bill of vaudeville, giving a complete show by themselves. The work of the wooden headed performers was watched with interest by the entire house.

Pauline Frederick, in "A Slave of Vanity," was the feature.

S. K.

PROCTOR'S 125th ST.

(Last Half)

Dancer and Green, colored performers, opened the bill and almost stopped the show with a classy offering of songs and dances. Both of them are capable steppers and can sing "blues" as only members of their race can. They are good-looking, graceful and clean-cut, and, altogether, offer a presentable little act.

Larry Reilly, assisted by Grace Allen, offered a very neat little sketch which has to do with the return of an Irishman to his old home. The playlet abounds in witty Irish lines and a little dancing by Miss Allen makes a graceful addition to the entertaining qualities of the act. Reilly sang a couple of Irish songs that won him prolonged applause. They took six solid bows.

Harry Jolson with a "plant" who "came clean from Yonkers" managed to score a big hit after a slow start. He sang two published numbers and pulled off some of the cheapest Yiddish comedy we have ever heard this side of burlesque. His field is burlesque, where he would be a riot. The "plant" did good work in singing the choruses of two numbers and feeding Jolson.

Ed. and Birdie Conrad had things a good deal their own way in this house, at which they seem to be a great favorite. They scored easily with their songs and dances. The appearance of the act is a good deal marred by Ed's apparent aversion to haircuts and his weakness for shoe-horn trousers.

Tony and Goodwin, Italian comedian and straight man, registered the biggest hit of the evening. Tony's dialect being a riot. Goodwin has a good voice and should give the audience more of it, although Tony's comedy is a sure hit. Their act will knock 'em cold in any house of this class and seems to be in line for better things.

"Polly from Paris," the closing act, is up to the general standard of revues at this house, but is not distinguished by anything humorous or pretty, the best thing about it being the work of the comedian, who is handicapped by some rather moldy lines.

J. H. H.

METROPOLITAN

(Last Half)

The show got away to a comparatively late start, but the vaudeville, which then got under way, proved entertaining to a degree. "Just Friends," which opened the show, is a combination juggling and trained dog act, which turns are becoming more frequent recently. The animals used in the act are well trained and the man who puts them through their paces and manipulates the clubs and balls for the juggling, proves capable in both ways. He uses two animals, a white dog, which he calls Friend, and a black, leaping hound, used for a few jumping tricks. His turn was well liked here and he got quite a good hand, considering the general lack of enthusiasm on the part of the crowd.

Flo Ring, who had the second position, deserved to score more generously than she did, for she is a clever girl, with voice, looks and personality. She presents her song number in a rather novel manner, making four complete changes of wardrobe in full view of the audience. She will be reviewed in detail under New Acts.

Mark Adams and Company, in Hugh Herbert's old act "Mind Your Business," were third and not only got laughs but plenty of applause as well. Adams is a good comedian and does the best possible with a role written expressly around Herbert. Although he fails to get as much out of it as Herbert did, his work deserves especial commendation. His support includes a man and woman, the former having been with Herbert in the original.

The Reiff Brothers are a couple of dancing clowns who appear in full dress attire and kid their way through a number of songs and dances. The singing part of the act they leave almost entirely to your imagination. It is their style of delivery and a superabundant amount of personality that gets them over. They dance very nicely, although they depend mostly on clowning and eccentric work for their effects. They might have had an encore for the asking.

"An Oriental Frolic," which closed the show, proved a big hit here, where their style of work was, apparently, a novelty. The turn, carrying ten people, has seven female impersonators, one of them being exceptionally good. He is the fellow with the soprano voice. The others are mediocre. One of the lads, as a U. S. sailor, led the numbers and helped infuse a little comedy. A burly chap doing a comic sailor; got laughs. One of the fellows did some dancing, with rather good results, although his efforts seem too frenzied. It is the work of the fellow with the high voice that gets the cream of the act.

Charles Ray, in "An Old Fashioned Boy" was the feature picture.

S. K.

HARLEM OPERA HOUSE

(Last Half)

Hill and Ackerman won a large number of big laughs with their odd offering of satires on the character impressionist, the acrobat, the monologist and a couple of other performers who were burlesqued beyond recognition. They both work hard and few audiences fail to appreciate them. They scored one of the hits of the bill at this house.

Stephens and Brunelle held second spot with fair results, the age of their remarks being worthy of the profoundest reverence rather than the vulgar applause of demonstrative audiences. The lady sings one number in a clear, powerful voice and deserved the good hand she received for it, while the man was particularly successful with an Irish number.

Tommy Allen and Company, reviewed in detail under New Acts, did fairly well at this house, which fact is almost entirely due to the efforts of Miss Allen, the other members of the company barely getting beyond the frost stage.

Craig and Hollingsworth followed with a snappy musical offering which won instant favor in this house. Craig gets a lot of jazz out of his fiddle and, withal, knows how to handle himself, while Hollingsworth goes through the regular contortions without which no saxophonist seems complete these days. Craig gets off a gag in opening the act, when he explains that he was formerly with Lucille Cavanaugh and other pretty girls, but that he took a male partner in order to satisfy his wife.

Hank Brown and Company, who were Brown and Buckley only last week, stopped the show. Brown had the house eating out of his hand with his nut comedy, while Miss Buckley entertained with a well rendered published number.

The Independent Party closed the show and held the interest of the audience mainly through the uncommon set, the odd makeup and the crude arrangement of their offering, which impresses one as something that must have blown in by mistake. For this reason, they make an excellent closing number.

J. J. H.

FAY GETS CORT SUNDAYS

Frank Fay entered into a contract last week with John Cort, whereby he will take over the Cort Theatre for a series of Sunday night concerts beginning next Sunday, December 4th.

PROCTOR'S 23rd ST.

(Last Half)

Louise and Mitchell sent the house into a pleasant frame of mind for the rest of the bill with their unique acrobatic offering. Although Louise performs some remarkable slow lifts, her comedy is pleasantly amusing. The song she opens with might be eliminated, as she is too good an acrobat to indulge in that sort of thing.

Marcelle Fallet, a French violinist, accompanied by her mother, is announced to be a late refugee from Verdun. Why the delay? She played a program which included the Meditation from Thais and her own arrangement of "Love Nest." She is distinctly above the average as musicians go in vaudeville, her technique being particularly noteworthy. She scored one of the pronounced hits of the afternoon.

McCarthy and Stenard, man and woman, present a laughable little sketch which takes place in a twin bed set. They get most of their comedy off by the common gags about his father and her mother and their respective families in general. It can get by at a small house, but would be doomed on the big time.

The Three Blighty Girls, in Scotch songs and dances, seemed to be missing out at the start, but soon got going when the smallest of the three began her jigging number, which won bows and an encore.

Archer and Belford all but stopped the show. This reviewer has caught this team at least once a week for the past four weeks and found them just as entertaining at this performance as he did when he saw them for the first time. Archer's pantomime puts him in a class by himself and Miss Belford serves as an excellent foil, doing well with published number.

Arthur and Morton Havel amused with their conglomeration of song, dance and chatter. We believe we used to watch them work that boxing bit as kids some time ago, but it is still fairly effective. Their drop gives them a good opening, as it leads to a discussion of clothes, a subject that will always shed humor.

Larry Harkins and Company offer a clever act which includes a number by a jazz quartette, instrumental and vocal solos and duets. Harkins, himself, sings well and one of the other members of the company has a sweet tenor voice, which he used to advantage in a specialty number. The fellow who plays the violin is a very finished performer, his stage presence being especially commendable.

J. J. H.

AUDUBON

(Last Half)

Swain and his Cats and Rats opened. A boxing bout between two of the cats was very funny and closed one of the most amusing animal acts we have ever caught.

The Bolger Brothers are a banjo team that work in the cabaret manner. Neither of them uses any make-up, but one of them could help the appearance of the act with the addition of a little grease paint. They play a well rounded medley of overture bits and popular numbers, all of which were well received.

Herman Lieb and Company presented his clever playlet called "Dope." A company of seven gives a vivid portrayal of the story.

Greenwood and Quinette, reviewed under New Acts last week, offer a neat song and dance turn. Both sing well and their closing dance is very pretty. They work with lots of speed and were rewarded with a big hand for their efforts.

Winona Winter, after many years' absence from the vaudeville stage, is back in an act closely patterned along the lines of her previous vaudeville offerings. She is the same finished artist as of old. She sings sweetly and her impression of a little girl was a delightful bit of work. She closed with a clever and amusing ventriloquial bit, which drew many laughs. She scored a hit of big proportions.

C. Wesley Johnson and Company, five colored men, sang and danced their way into a big hit. Had they not been followed by the feature picture, for which the curtain was quickly rung down, they would doubtless have stopped the show.

J. J. H.

ETHEL BARRYMORE ILL

CHICAGO, Ill., Nov. 27.—Ethel Barrymore, who has been appearing in "De classe" at Power's Theatre for the last two months, was compelled to cancel performances this afternoon and evening, owing to illness. She was out of the cast last night but an understudy went on in her part. Both her husband and her children are here with her.

BRADY HAS NEW PLAY

"Personality," a new play by Jasper Ewing Brady and Philip Bartholomae, has been purchased by William A. Brady. It will go into rehearsals as soon as a cast has been engaged.

VAUDEVILLE

FERNS AND LITT

Theatre—Keeney's, Brooklyn.

Style—Blackface comedian.

Time—Seventeen minutes.

Setting—In one, plain.

Three men in reality compose this act, two of them in black, and the third, in white, coming on for a bit at the finish. The two men in black contrast in as far as one of them is tall and thin, the other short and stocky. They open with the old quarrel bit, the taller one picking on the other for something or other he has done. The smaller one of the men has an ill fitting hat that keeps bobbing up and down while he talks, occasioning frequent laughter.

Then, of course, there is the "misunderstanding" bit, wherein the small fellow fails to understand the language of the other, resulting in a mixup. They use the word "affadavit" as the basis of this bit. The small fellow then exits, while the other starts to sing a number, but is interrupted by the small one running across stage with the third man in the act after him. There is a fight, and then the old burlesque boxing bit, built around the word "sufficient." The work of the small man in black during this bit was very funny.

This is a good comedy turn for this type of house. It needs much more up-to-the-minute, snappy and bright material for the big time, but has possibilities.

S. K.

TOMMY ALLEN & CO.

Theatre—Keith's, Jersey City.

Style—Songs and Comedy.

Time—Twenty minutes.

Setting—Three.

Miss Allen's work, by far the best in the act, is not good enough to keep the turn alive however. The three other girls who make up the cast have no more excuse for coming on stage than the second trombonist, who, after all, has a legitimate place in the theatre.

Miss Allen opens the act with a song, a ballad burlesque, which she put over quite creditably. From that time on till the end of the act, the other girls horn in with mediocre efforts at songs and dances, while Miss Allen, who takes the part of a slavey, does some bits as a souse that are both coarse and lacking in humor. One of the girls unconsciously gets over a rather naive line. She says that she wants to get into vaudeville, but, instead of asking for a job, will show what she can do, as she is absolutely sure that she is good.

If this act manages to get by, it will only serve to verify the statement that the American people are the most charitable in the world.

J. H. H.

BOHEMIAN LIFE

Theatre—Proctor's 23rd Street.

Style—Dance Novelty.

Time—Fifteen minutes.

Setting—One, Three.

The act opens in one, a man inviting a woman to his studio in pantomime. The studio, in three, contains two more women, one of whom dances and the other plays the violin. Then follows a series of dances, most of them being of the ballet type, the man scoring a pronounced hit with his semi-acrobatic style. He leaves the floor like a jumping-jack and does some high-class twirling and twisting in mid-air. The woman who plays the violin pleased the audience with two solos of the flashy type that are sure fire.

The only excuse for the lack of arrangement that characterizes the act, is that it is supposed to be a picture of Bohemian life. It has enough quality in spots to hold the audience's interest and makes a fairly entertaining closing act.

J. H. H.

NEW ACTS AND REAPPEARANCES

(Continued on Page 26)

JOHN BUTLER AND CO.

Theatre—Greenpoint.

Style—Sketch.

Time—Twenty minutes.

Setting—Interior.

The comedy skit being presented by John Butler and company has a somewhat novel twist to it that could be developed to an even greater and more laughable extent than in its present form. The material can be so elaborated and the situations so accentuated as to make the turn one of the best little farcelets seen in vaudeville in many a day. As it stands, it is a very funny piece of business that goes smoothly until the finish, when it is marred by a hackneyed alibi offered by the straight man.

The act concerns a pair of lovers who, despite an intense passion, shared equally, are to be married to different people because of financial differences and social position. However, they must have a farewell, and so the girl comes to the man's apartment. They have their little parting, and the girl is about to go, when her brother, who dislikes her lover on the grounds of his being an author and poor, enters. She hides in an adjoining room. Her brother then tells her lover that the girl he is to marry has eloped with his best friend and hands him a gun with which to kill the other fellow. Dick, for that is the lover's name, refuses. The brother leaves. Dick and the girl are then about to say farewell, when the brother re-enters, having, unfortunately, forgotten his cane. Complications arise and the brother refuses to accept the excuse offered and it looks bad for the pair, when the girl faints, opportunely. Things are then straightened out by the girl, who uses her womanly diplomacy to set them right. It then develops that the girl has thrown over the man she is to marry, and the boy, being free, asks her to marry him.

Here the act weakens, for the brother then confesses that the whole affair is a frame-up to see what the author would say. This spoils the entire evening's work, for it takes away from the novelty, the class and the story of the act. The boy, however, has done a little planning himself, then confessing that he arranged for Helen, his fiancee, and his best friend, to elope.

Butler, who plays the lover, does his part well, as does the man playing the brother. But, honors really go to the little red-headed girl who plays the part of the lady in the case. Her personality, chic manner and general likeability do much to put the turn over. If the finish were only revised to do away with the hackneyed ending, the turn would be a suitable one for the sketch position on the better bills.

S. K.

GEORGE STANLEY & SISTER

Theatre—American.

Style—Song and Comedy.

Time—Twelve minutes.

Setting—One.

This act will do fairly well in houses of this class simply because of Stanley's clean-cut personality and his ability to tell darky stories. Otherwise, the act presents little that is commendable. Both of them try hard enough but lack the dash and go, on which vaudeville audiences insist. They sing a couple of numbers together, one of which Stanley accompanies with the banjo, and received a fairly warm reception for their efforts. Stanley gives an impression of a colored person which is as good as anything in the act.

J. H. H.

CHRISTIE AND BENNETT

Theatre—Proctor's 23rd Street.

Style—Comedy.

Time—Sixteen minutes.

Setting—One.

Their chatter is quite entertaining, but could be cut down about four minutes, without hurting the act. Bennett's southern drawl is pleasant and makes his lines funnier than they would be if a northerner were speaking them. They talk booze, politics and girls, some of their material on the latter being particularly good.

They close very effectively. Christie, vowing that he is off liquor, starts to go away. Bennett asks him where he is going.

"To the Salvation Army," is the reply.

"No use going down there. They haven't got a bit. Let's go over and see the chief—he's got some."

The act should do very well in houses of this kind. With better material it might travel a good deal farther.

J. H. H.

GORDON AND VAIL

Theatre—Keith's, Jersey City.

Style—Songs and Comedy.

Time—Fifteen minutes.

Setting—One.

This act opens with a song, the girl in bridal costume and the man in a Tuxedo. They get it over with fair results and follow with some dialogue built on stale lines around the newlyweds' first quarrel. The best thing in the act is a dance the man does after the girl goes off stage. On her return, they follow up with some more chatter of the same vintage as their previous gags, which shows how consistent they are, if nothing else.

The man has some personality and carries himself well enough, but the material they use doesn't help either of them in the least. They will manage to hold on in houses of this class but won't find it a cinch doing so.

J. H. H.

UNIVERSITY TRIO

Theatre—American.

Style—Songs.

Time—Twelve minutes.

Setting—One.

This act has five numbers, all of which are well selected and are rendered with intelligence and harmony. Possessing sweet, clear voices, excellent appearance and the good judgment to brighten their act with odd bits of humor here and there, these men present one of the most refined and entertaining acts we have ever caught in houses of this class.

This act will register a sure hit anywhere in houses of the popular variety, and is bound to attain greater heights as soon as its material is changed to conform with big time standards.

J. H. H.

SIMMS AND WARFIELD

Theatre—American.

Style—Blackface Song and Comedy.

Time—Fifteen minutes.

Setting—One.

Offering an old-time blackface comedy act in which they sing a couple of songs, do one dance and interpolate some stale chatter, this act failed to register at this house. The audience was not to blame, either, since they do nothing new and don't do very well with the well-worn material they present.

One of the team did an eccentric dance which was the high water mark of the act, but his ability is hardly great enough to sustain the more mediocre elements in their offering.

J. H. H.

GEORGETTE LTD.

Theatre—Keeney's.

Style—Girl act.

Time—Twenty-two minutes.

Setting—Specials.

Irwin Rosen has added to his credit another girl act that gives promise of developing into quite a good turn. There are, of course, a few rough spots in the turn, due more to newness than anything else, but the material is there.

For one thing, there is more than the usual amount of comedy in this turn, and it is bright, snappy comedy, too, for the most part. Some old bits, standards in such acts, have been very cleverly rewritten and are handled capably by the comedian.

The opening of the act is novel. The comedian is seen pushing the straight man along the boardwalk at Atlantic City in a rolling chair. An argument ensues over the amount of fare to be paid and very quickly the subject comes to liquor, the straight man confessing that he is looking for a place to get a drink. The comedian tells him to look no further, and, in a jiffy, the rolling chair is converted into a bar. A very funny piece of business between the comedian and the straight man takes place at this juncture, and brought many laughs.

The setting then changes from one to full stage, the comedian having consented to become a partner in the straight man's business, "gowns, lingerie and ladies' wear." From there on, the act takes the trend of all girl acts, with a gown display, specialties by the principals and ensemble numbers, finishing with a novel light effect that gives the impression of rain falling in a steady sheet.

EDDIE CANTOR

Theatre—Audubon.

Style—Sketch.

Time—Fifteen minutes.

Setting—Special, in two.

Eddie Cantor made his second appearance at this house last week, in a try-out performance of a scene for the Shuberts' new "Midnight Rounders" show. As for the erstwhile "Follies" comedian himself, it is doubtful that, if ever, even during his career on the down-town Broadway stage, he scored such a success as he did at this up-town house. He responded to the audience's demand for encores following the turn, being forced to remain on stage for more than a half hour, during which time he offered a score or more specialties.

From a critical point of view this particular sketch is a more or less trite concoction of the genus hokum. The action takes place in the office of a doctor employed to examine candidates for life insurance policies. Cantor, in this case, is the candidate. The gags are, for the most part, of antique vintage, twisted about and freshened up to some extent, however. The finish, which at first gives signs of being punchy when Castor, disguised as the doctor, attempts to undress a lady candidate for examination, falls flat, however, when the masquerader is discovered by the doctor and chased off stage.

E. H.

SHERMAN, VAN & HYMAN

Theatre—Audubon.

Style—Singing.

Time—Eleven minutes.

Setting—In one; house.

This is, essentially, a musical act with a dash of comedy, the latter being of the nance variety. All three have good voices, their ensemble is excellent, and their specialties diverting. To top this off, the trio have pleasing personalities.

The "telephone number" and the "Frenchie" bits are among the best. An added punch is offered at the finish, by the tenor, who puts over a "falsetto" par excellence. This act should have little difficulty on the better time.

E. H.

LONDON
PARIS

FOREIGN NEWS

SYDNEY
MELBOURNE

FRENCH AUTHORS CAMPAIGNING AGAINST AMERICAN COPYRIGHT

Parisian Writers Declare United States Provide Them No Protection and That Their Works are Plagiarized by American Playwrights Without Redress

PARIS, Nov. 29.—A campaign has been started here in opposition to the American copyright laws, which, it is charged, permit the plagiarism of the works of French authors.

A French literary agency that has among its members some of the leading French writers, is vigorously advocating the abolition of the American copyright insofar as French authors are concerned. In this it is being supported by the paper, *Comedia*. According to the agency, French authors produce plays here which American copyrights plagiarize without consideration for French authors' claims.

According to the present system, it is difficult for the French writers to comply with the copyright laws. Often, before they have time to send their applications to Washington, the American writers have already obtained a copyright on the material.

On the other hand, American writers have protection and the French have no chance to retaliate. According to *Comedia*, President-elect Harding has given a promise that he will try to have the present conditions altered, although some doubt was expressed as to what he could do in the matter.

ANOTHER PROBLEM PLAY

LONDON, Nov. 25.—"Should A Husband Forgive?" a drama in three acts by Mina Mackinnon, recently presented at The Royal Stratford, propounds the interesting question of what the average man would do who returned from the war to find his wife the mistress of another man.

In such a position does Jack Stanley find himself. After five years' absence at the front he finds that his wife is about to become the mother of another man's child. The story is told with great effect, although, at times, a great deal is taken for granted. A broad, bucolic type of humor runs through the piece, which makes it highly palatable to a melodrama-loving audience.

When Jack is confronted with the above mentioned fact he immediately starts to shoot up the place, hits the lover and is prevented from killing his wife by his son stepping between. Jack is wheedled into an attempt to divorce his wife by Olga, a woman who wants to marry him. He learns later that Olga and his wife's former lover are conspiring to keep his wife from him.

"HER BRIDAL NIGHT" OPENS

LONDON, Nov. 25.—Mrs. F. G. Kimberley's latest drama "Her Bridal Night" was opened recently at the Elephant and Castle.

A strange bridal night it is for Nellie Norton, whose role was well played by Betty Emery. Nellie is disturbed in her privacy with her husband by a tapping at the window of her boudoir and by the entrance of her elder sister, who is also in love with the bridegroom. The sister is accompanied by a male companion desirous of the bride.

There follows a series of complex and involved situations. The bride is made to appear faithless, goes to London, where it is reported that she is leading a vicious life and eventually, after winning \$200 in a lottery, proves to her husband that she has been the victim of her sister's machinations.

In addition to Miss Emery, the cast includes Paul Becket, Edgar Morgan, Gertrude Mitchell, Enid Edoni, Kitty Dillon, Ernest Edwards and Cliff Astley.

VERNON PROCTOR SHOW OPENS

LONDON, Nov. 28.—"The Other Man's Child," C. Vernon Proctor's new drama, was recently presented for the first time in London by Oswald Gray's company at the Royal, Stratford. It is distinctly topical in its theme and should make a wide appeal.

The company is headed by the author himself, who makes a hit in a low comedy part, while Amy Rudd proves an excellent partner. Alex F. Gillette does a great deal with the part of the villain and Elsie Walton Hemming was convincing in an emotional role.

STRIKE AND CLOSE OPERA

FRANKFORT-ON-MAIN, Nov. 26.—No seat was empty in the New Theatre when "Der Kreis" (the Circle), by Heynicke, was on the program. The public grew restless when it was nearly 8, an hour after the time when the curtain was scheduled to be raised, and there was no indication that the play would begin.

Then Karchom, a leading actor, appeared in front of the curtain and announced that the actors had decided to strike because Manager Helmer had discharged the Chairman of the New Theatre Soviet and refused to reinstate him.

The singers and actors of the municipal theatres (the Opera House and the Playhouse), Karchom added, sympathized with their striking colleagues and the President of the National Alliance of Actors and Opera Singers approved the strike.

Manager Helmer, too, addressed the audience, saying that he discharged the Soviet chairman because the latter had accused him of having lied; and he would not reconsider his decision unless his accuser apologized.

The Frankfurter Zeitung says the matter was discussed by the organization of stage artists of Hesse-Nassau Province, which met in Frankfort the day before the strike. After a long debate the provincial convention unanimously sided with the actors of the New Theatre, and the Executive Committee of the National Alliance of Actors and Opera Singers approved the strike because penalizing an actor for representing the interests of his colleagues could not be tolerated.

FARNOL PLAY OPENS

LONDON, Nov. 28.—"The Honorable Mr. Tawnish," a new romantic drama by Jeffery Farnol, in three acts, was recently given a try-out by the author, in association with Fred Terry, at the Royal Theatre, Manchester.

It is one of those typical Farnol pieces, having "ll to do with "roast beef and merrile England," duels and highwaymen. After a little fixing, it should come to town and find a warm welcome.

In the cast are Dennis Neilson-Terry, James Carter Edwards, Hugh F. S. Casson, H. G. Garbois, Frank Royde, Frank Cariello, Alfred Wilde, Frank Denman, Edmund Grogan, George Duffy, H. B. Green, Barry O'Neil, Maude Compton and Constance Lemming.

STRIKE AGAINST NEW LEADER

LONDON, Nov. 28.—The orchestra at the Palace, Maidstone, where "The Belle of New York" is playing, recently went on strike when the management refused to boost the conductor's salary. Another leader, a member of the Musicians' union, was engaged, but the men refused to play under him. The matter is being investigated by the union.

NEW PROBLEM PLAY LIKED

LONDON, Eng., Nov. 25.—Victoria Cross's newest play "The Greater Law," a problem drama dealing with several complications of intimacy which threaten to have disastrous results for the participants, who are eventually saved by the true love of a true woman, was well liked upon its initial presentation in the provinces.

The story is that of a Colonel whose wife, a lunatic, fails to recognize him when she is cured of the ailment. In order to compensate himself for the lost companionship of his wife, the Colonel has had a mistress, a girl of good family. He departs for Egypt and refuses to take his mistress with him.

His wife, meantime, has died. The girl, about to become a mother, is forced to marry a man who is an inmate of the same asylum as the Colonel's wife was. She discovers later that her husband, now the father of her child, can be cured, as he was only shocked out of his reason and she nurses him back to health. They then fall in love with each other.

The Colonel then returns and desires to resume his intimacy with the girl but she refuses and confesses to her husband, who gives her her choice of the Colonel or himself. She chooses her husband and he forgives her, the play ending happily.

J. Carlyle Christian, H. Ryeland-Leigh, Ryston Wood, Ashley James, Edwin Venner, George Wishart, Percy Young, Jenette Wall, Alice Stout, Nora Carew, Audrey Ridgewell, Lillian Dundas are in the cast.

NEW PLAY NEEDS FIXING

LONDON, Eng., Nov. 26.—"The Other Man's Child," a new play by Oswald Cray produced recently in the provinces, needs a little pruning in dialogue and scene, otherwise it is an acceptable melodramatic offering of the problem play type.

The story tells of a ruthless employer who, after making love to his stenographer, about to become a mother, refuses to marry her. In desperation, she is forced to marry a sailor with whom she has been in love but whom she does not wish to marry on account of the prospective baby. Later, when the baby is born and her husband returns from the sea, she tells him all and he wants to kill the employer in revenge, but is prevented from so doing by the girl's father, who gets there ahead of him.

The play ends happily, with husband and wife reconciled and happy.

In the cast are Amy Rudd, C. Vernon Proctor, Alex F. Gillette, Elsie Walton Hemming, Winifred Rutland, Jack Terry, Charles Sewell and Olive Wilson.

ANDRE BRILE LOSES VOICE

PARIS, France, Nov. 27.—Andre Brile, one of the best known figures on the French stage, lost his voice last week during a dress rehearsal of a new play entitled "The Man with the Rose," another of the famous Don Juan stories, dramatized by Henri Bataille. Brile started to speak his lines, then suddenly stopped and could not continue. He was ordered to rest for several weeks by his doctor, who said he had strained the vocal chords severely.

PICKED FOR "PETER PAN"

LONDON, Nov. 25.—Edna Best, a young English actress, has been chosen for the title role of "Peter Pan," in London's annual Christmas revival of James M. Barrie's play.

She will most likely be seen in America next year if a suitable play can be found for her, under the management of Marc Klaw.

JANIS OPENING SET

LONDON, Eng., Nov. 27.—The opening of the Elsie Janis season at the Queen's Theatre, where, by arrangement with Sir Alfred Butt, the American star will be featured in a play and season of her own, has been set for December 9. Herman Finck has been chosen as musical director of the season.

PARIS OPERA STILL IN TROUBLE

PARIS, France, Nov. 27.—The strike of the Paris opera personnel, including scene shifters and musicians, as well as singers and chorus people, is still in progress, despite the offer of a new yearly scale of wages made by the management. The strikers refused the terms offered them and insisted that their demands be granted and that all members of the personnel dismissed for going on strike be reinstated.

In regard to the refusal of the management to heed the demands of the strikers, the following figures of expense during the year and increases since 1913, were given:

Since 1913, the cost of running the opera has trebled. It cost about \$600,000 to do so in 1913 as against almost \$2,000,000 last year.

Salary increases amount to about a million dollars since the war, while accessories have gone up fabulously.

Ballet slippers, for instance, absorbed only \$2,000 in 1913. This year \$20,000 were spent on them!

In 1913 it cost \$6,000 dollars a year to heat and light the opera building. Last year it cost \$60,000.

Today a single performance at the opera means an outlay of about \$8,000, and this amount is further increased 25 per cent by taxation.

McCORMACK RAPS AUSTRALIA

PARIS, Nov. 28.—"Australia is bitterly anti-American, and my experience there was heartbreaking," said John McCormack, Irish tenor, who arrived in Paris yesterday to fill an engagement with the Conservatoire Orchestra.

"I have been a victim of organized conspiracy in both Australia and England. Australia, once a delightful country, is now divided between Catholics and Protestants, who hate each other, and I became the chosen victim of the Protestant jingo party. They forced me to cancel half of my concerts, and when I arrived in England I saw I would meet with a similar reception from the jingoes there, so I likewise abandoned my English concerts."

McCormack leaves next week to spend some time on the Riviera, returning to America in April.

DINNER FOR PRODUCERS

LONDON, Eng., Nov. 25.—A dinner, tendered by the O. P. Club to members of the firm of Grosmith and Laurillard, is scheduled to take place at the Hotel Cecil next Sunday night. Lord Dewar, famous as the maker of Scotch whiskey, is to preside.

As guests of the clubs and the firm of Grosmith and Laurillard the following will attend: Mauric Moscovitch, Lilly St. John, Davy Burnaby, Margaret Bannerman, Julia James, Evelyn Laye, Phyllis Monkman, Alfred Lester, Robert Naimby and Leslie Henson.

"HANKY PANKY JOHN" CAST

London, Eng., Nov. 27.—The following is the cast of "Hanky Panky John," a new farce by Basil McDonald, produced by Charles Hawtrey, and presented on tour by Stanley Logan: K. Altamont, Stanley Logan, Ben Field, Doris Mansell, Fred Knight, Winifred Harris, J. Brandon Thomas, Frank Hill, Townsend Whiting, Gwendoline Lloyd, Norman Tharp, Lola Geladi, Herbert Bunston.

MAWBREY GOES TO AUSTRALIA

LONDON, Eng., Nov. 26.—Harry T. Mawbrey, recently advertising manager for the London Coliseum and various other Stoll interests, is on his way to Australia, where he will make his home, having sailed aboard the steamer *Ben Ali*.

AMERICAN ACT BOOKED

LONDON, Eng., Nov. 27.—Prevost and Goulet, an American comedy act, has been booked for extensive tours through England, beginning here early in the Spring of next year.

BURLESQUE

HOLYOKE, MASS., AMERICAN WHEEL

SCHENECTADY PUT IN ALSO

Arrangements have been completed for the shows on the American Burlesque Circuit to play Holyoke, Mass., on Monday and Tuesdays, and Greenfield, Wednesday, commencing Dec. 13 with "The Mischief Makers." The shows will also play the Miles Theatre, Schenectady, commencing Thursday, Dec. 30, Friday and Saturday.

This house was formerly the Van Curier and played first class attractions. It has a seating capacity of 1900 and is owned by the Charles H. Miles Company. Arthur Unger is managing the house.

In the meantime, the show can play the last three days at Pittsfield, Mass., if they desire, but the management of that house will not pay any guarantee, the shows playing on a straight percentage.

This will fill in the old Mt. Morris week between Springfield and the Gayety, Brooklyn.

HILTON TO QUIT BURLESQUE

Lew Hilton, featured comedian with the "Girls from Happyland," will retire from show business next year, as he is heavily interested in the Standard Auto Parts Company of America and other commercial interests.

HOWARD BACK AT GAYETY

PHILADELPHIA, Pa., Nov. 29.—Joe Howard returned to the Gayety Theatre today and will again manage the house. The Gayety is playing stock burlesque and alternates with the Folly, Baltimore.

JOINING AT AKRON

Alex Saunders, who recently closed with "Oh By Jingo" Company, left New York last Thursday for Akron, Ohio, to join the Lew Kelly Show, and take the place left vacant by Larry Clifford.

VIOLET HILSON JOINS

Violet Hilson opened with the "Girls from Happyland" in Jersey City last week. She is doing an act with her sister, Tiny, as well as working all through the show.

BABE BRUNETTE CLOSING

DETROIT, Mich., Nov. 28.—Babe Brunette closes with Barney Gerard's "Some Show" here this week. Mae Dix replaces her as soubrette. She was booked by Ike Weber.

WATSON HAS NEW LEAD

Mable Courtney opened with Billy Watson's Parisian Whirl, as prima donna, replacing Elsie Lavendeau, at the Empire, Brooklyn, this week.

REPLACING HILDA LE ROY

Marie Abbott, former prima donna of "Jingle Jingle" joins the "Kewpie Dolls" in Philadelphia next week, replacing Hilda Le Roy.

CRAFTS SUCCEEDS KENNEDY

Charles Crafts is now doing the straight part in Al Reeves' "Joy Bells," succeeding Matt Kennedy.

LEAVES "BROADWAY BELLES"

Burton Carr closed with the "Broadway Belles" at the Olympic last Saturday night.

JOINS UNION SQ. COMPANY

Margie Pennetti opened at Kahn's Union Square, Monday, replacing Mae Dix.

HELD IN MURDER CASE

PHILADELPHIA, Pa., Nov. 25.—Marie Phillips, formerly a chorus girl in New York, was arrested here with Peter B. Treadway in connection with the killing of Henry T. Pierce, a wealthy businessman, but claims that she knows nothing of the crime excepting that Treadway, her companion, has told her that two men, whom she described, shot Pierce during a drunken orgy. She was connected with a burlesque show last year under the name of "Boots."

LEW ROSE JOINING

Lew Rose will leave New York, Thursday, for Niagara Falls to join the "Beauty Trust," taking Al Hiller's place. He was booked by Ike Weber.

Rose recently closed with "Oh By Jingo" in Charleston, S. C.

LEAVE "JAZZ BABIES"

INDIANAPOLIS, Ind., Nov. 29.—John Kam, juvenile, and Dolly La Salle, have closed with the "Jazz Babies." Peter MacArthur and Leila Wentworth have joined the show.

JOINS SULLIVAN SHOW

Mary McPherson, who was to have opened at Kahn's Union Square last Monday, left New York last Wednesday for Boston to join Tom Sullivan's "Monte Carlo" Girls.

LONDON BELLES DOES \$6,340

HARTFORD, Conn., Nov. 29.—Rose Sydell's London Belles broke the season's burlesque record at the Grand Theatre, this city, last week, doing a gross of \$6,340.

GOING INTO "SNAPPY SNAPS"

Ike Weber has booked Lew Lederer and Jimmy Collins with Dave Marion's "Snappy Snaps." They left New York the same day for Omaha, to join the show.

SIGNED FOR THREE YEARS

Harry Hastings signed Edgar Bixley last week for three years, commencing next season. Bixley is with Billy Watson's Parisian Whirl this season.

DAVE SHAFKIN CLOSES

Dave Shafkin closed at the National Winter Garden last Saturday. Harry Seyon opened there Monday.

CARRIE FINNELL RETURNING

Carrie Finnell returns to Minsky Brother's National Winter Garden and opens next Monday.

KELLY SIGNS COMEDIAN

Mike Kelly has signed a new comedian, Eddie Rosen, for his "Cabaret Girls" next season.

JOIN IN BOSTON

Tier and Roxe joined the "Monte Carlo Girls" in Boston last week.

WANTS MORE ALIMONY

SAN FRANCISCO, Nov. 26.—Francis Patrick Shanley, part owner of the Continental Hotel, meeting place for actors, was sued Nov. 20 by his former wife, Agnes Smith, for an increase in alimony from \$75 to \$500 a month. Shanley's prosperity is given by his former wife as her reason for demanding the increase.

Her petition states that, since she was granted her decree March 20, 1913, and with it \$75 a month alimony, her former husband's business has increased until he now has an income of more than \$5,000 a month. Shanley has remarried lately.

AMERICAN CUTS OUT AUBURN DATE

ELMIRA PUT IN INSTEAD

Commencing Dec. 23 the American Circuit shows will discontinue playing Auburn, N. Y., on Thursdays of the week after Scranton and will play Elmira, N. Y., instead.

A strong effort has been made to put the American shows over at Auburn, but receipts kept getting worse and worse until it was finally decided to cut them out altogether.

In Elmira, it is believed the class of shows will have a better chance and a special effort is to be made to boost them into favor.

CHARGED WITH CHICAGO DEATHS

CHICAGO, Ill., Nov. 30.—After inquiring into the deaths of Marie Ramey and Lillian Thompson, actresses, whose bodies were found in Grant Park, the coroner's jury held on a charge of manslaughter, last week, the four youths who participated in the alleged assault and robbery of the two women. They are Lawrence Jorgenson, Harris Jorgenson, Marcus Brumberg and Michael Cox. The jury deliberated one hour and fifty-five minutes before returning the verdict. A section of the jury's verdict reads:

"We find said automobile entered Grant Park and was driven to a dark and secluded spot near the waterline at the foot of Jackson Boulevard and at this point the automobile was stopped and the girls were subjected to abuse, indecent assault and violence at the hands of the four men. We find that the abuse and violence was continued with the girls after both were in a state of collapse, faint and stupor, and lay helpless on the ground, and that they were thereupon abandoned by the four men."

"The victims of the vicious assault and abuse being left lying on the frozen ground, subjected to the cold of a November night, both girls were found dead the next day at the same place."

"The cowardice, brutality and inhumanity shown by these young men, shocking to the community in our opinion, warrants us to hold them responsible and we, therefore, recommend that the said Lawrence Jorgenson, Harris Jorgenson, Marcus Brumberg and Michael Cox be held to the Grand Jury on a charge of manslaughter until released by the due process of law."

The four men are being held here at the County Jail awaiting trial. The case will not be heard for several months.

DON'T WANT SHARE OF SHOWS

SAN FRANCISCO, Nov. 27.—Mayor Rolph does not approve of the city going into the business of producing shows at the Civic Auditorium on a percentage basis, and has vetoed two ordinances passed by the Supervisors for this plan. It was proposed to allow Paul Steindorf the use of the auditorium on Dec. 18 for a production of the "Messiah" upon payment of 30 per cent of the gross receipts, and to allow Sam C. Mott and N. S. Vidaver a similar privilege for a motion picture exhibition.

MARIE DRESSLER OUT

CHICAGO, Ill., Nov. 30.—It is reported here that Marie Dressler has left the cast of "Cinderella on Broadway," and that she will not be in the cast when that production reaches the Studebaker Theatre here next week. The extravaganza will depend chiefly upon John T. Murray for its comedy.

"ROSELAND GIRLS" HAS BEST CHORUS OF ANY COOPER SHOW

James E. Cooper's "Roseland Girls," featuring Bert Lahr, in a two-act comedy called "Follies A La Mode," staged and written by Billy K. Wells, holds sway at the Columbia this week and is more entertaining than last week's offering, due to the fact that it has better material and is a different type of show. The costumes are beautiful and Furman did well in dressing the chorus girls, who are the best looking and working of any Cooper chorus we have seen so far and compare favorably with the best that have been here this season. They work well in beautifully staged numbers. The scenery and electrical effects are pleasing to the eye.

Bert Lahr and Harry Kay are the comedians, and are amusing fellows. Lahr made a fine impression doing his "Dutch" role and was very funny throughout the show. He has a good dialect and dressed the part well, making his entrance in a neat business suit and silk hat. Later, he changed to comedy clothes.

Kay does an eccentric comedy role in the first part, working without the misfit or tight-fitting clothes and getting a lot out of the part. In the burlesque, he does a very good "dope."

Richard Claye makes a neat appearing "straight" man.

Kathryn Dickey, in the prima donna role, was very pleasing. She sang well and did nicely in the scenes. Her gowns are attractive.

Adele Ferguson, pretty in form and face, is also a prima donna and a fine type for the Columbia Circuit. She is possessed of a remarkably good voice and offered her songs most creditably. She has a pleasing personality and dresses her hair prettily. Her costumes are of unusual beauty. The Columbia audience liked her Monday afternoon.

Ruth De Nice, a peppery dancing soubrette, stood out better than in any show we have seen her in the past. She put her numbers over well and played several bits in good shape.

Emily Dyer is a pretty ingenue and led several numbers successfully, displaying gowns that looked well from the front.

Mercedes La Fay, a rather attractive looking little blonde, who is new to us as a principal, had several numbers with the chorus and got them over nicely. She also did well with her lines.

Billy Lynch, Andy Smith and Chas. Smith are playing small parts and gave a good account of themselves.

A drop in one, of roses, with the chorus girls' heads appearing through them, singing the opening chorus, attracted attention.

Miss La Fay's number, "Cuddle Uddle" went nicely.

The "imaginary trip" bit was offered by Lahr, Kay and Miss De Nice, going over well.

The "date" bit offered in one, pleased as it was given by Lahr, Kay, Claye, Smith, Lynch and the Misses Dickey, Ferguson, Dyer, La Fay and two chorus girls.

The "fathers and mothers blood" bit, given by Kay, Lynch, Andy and Chas. Smith, Claye and the Misses Ferguson, De Nice and La Fay.

In a singing specialty, Smith, Lynch and Smith, went over very nicely. They sang five numbers.

The "quarrel" bit was amusing as Lahr, Kay, Claye and the Misses Dickey and La Fay, worked it up.

A good "prohibition" bit proved entertaining as it was given by Lahr, Kay, Claye, Smith, Lynch and the Misses Ferguson, Dyer and La Fay. The "Days of '61" number, in which the entire company participated, was the biggest number in the show. It was led by Miss Ferguson and one of the trio, showing the style of dress, song and dance of years ago, later showing the style of today. This number was artistically staged and beautifully carried out. Lahr and Kay followed it and burlesqued the number, getting a big laugh.

Lahr did well with his cop song, "The Law Must Be Enforced," assisted by nine chorus girls.

In the "dope" scene, Kay did a "dope" cleverly, with Lahr working to him, doing the comedy. The scene proved a success.

Miss Dickey, in a specialty, singing "Irish Mother of Mine," registered a success. She surely put this number over.

The "Roseland Girls" has a good cast and proved entertaining to a big house.

SID.

LIEBER HELD OVER

CHICAGO, Ill., Nov. 30.—"The Outrageous Mrs. Palmer," announced last week as on its way to the Central Music Hall with Mary Young and Henry E. Dixie in the principal roles, has been shunted aside and Fritz Lieber, the young Shakespearean, will tarry a week longer. The attendance at the Central is improving.

CLIPPER

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COHAN DID RIGHT

That George M. Cohan is singularly endowed with common sense is well known to his horde of friends and admirers, not to mention imitators. That he is a person of varied impulses is also well known. And that he is one of the most interesting figures in the theatrical world everybody knows.

Yet it seemed to us that his impulses were not prompted by that good common sense with which he is endowed when he resigned his membership in various theatrical clubs during the actors' strike last year. He was conducting a lone strike against the strike, it now appears in the light of subsequent events. And, for a long time after the strike, it was bruited about, erroneously we believe, that his former whole souled attitude toward members of the theatrical profession had changed to one of pique and vindictiveness.

Gradually, it was borne in upon the show world, however, that George M. Cohan was the same G. M. C. as of old. He never told people that he harbored any renewed kindness towards those among his friends in the profession whom he considered most culpable in causing him to resign. But, from time to time, unostentatiously and without fanfare and trumpets, he did such things as tended to establish definitely that he bore no malevolent grudges. Perhaps he is still unconvinced that the actors who struck were right in the course they adopted. Nobody can find fault with him for his opinion in the matter. But it was hardly conducive to the respect which the entire theatrical profession bore him, and still does, to feel that he was harboring grudges against some of its members.

Be that as it may, the fact that he saw fit to rejoin the Friars Club last week proves that his common sense is guiding him right now with respect to his social relations with the members of the theatrical profession. And the fact that he was immediately nominated and elected Abbot of the Friars must prove more or less conclusively that he still has the love and confidence of those whom he left for a time, but never really abandoned.

We don't know whether he intends to rejoin the Lambs' Club. We dare say he will. But, if he does, we feel quite certain that his return will be marked by no less a warm hearted welcome than he received at the Friars.

ANSWERS ESTELLE AND ROY

Dear Editor:—Kindly have this letter published in answer to complaint made in CLIPPER, week Nov. 10, by Estelle and Roy, through the N. V. A.'s, claiming we have infringed on their rights and routine by doing a slow raise up from cradle and doing our act sideways.

We never have had the pleasure of witnessing Estelle and Roy's act, but they have seen ours.

They saw us work in Chicago a year ago last October and my partner (Inez) was doing the slow raise up and down. At that time, they did not call it the Estelle trick, neither did they claim it, but Estelle did say: "You ought to see me do that trick."

The slow raise up is only a natural mount to sitting position in cradle. Every act that uses a cradle for holding or catching purposes has done this raise up and we know several acts doing it today. We can furnish the names of acts that have used and are now using the slow raise up.

We have done the trick for years. When we used uprights on our rigging we faced audience. We are now hanging cradle from gridiron and working sideways because we have that privilege of producing our act and showing our tricks the way we can get the most out of them.

We are capable of framing our own routines and tricks and we have never stolen any one's act or any part of it.

Instead of finding fault with other acts we spend that time in improving ours.

Perhaps that is the reason we play the best of vaudeville and are booked up solid.

Very truly yours,
LUCAS & INEZ.
(By Chas. Lucas.)

Tulsa, Okla.,
Nov. 26, 1920.

TWENTY-FIVE YEARS AGO

Clara Wieland was playing at Proctor's leisure Palace.

"The Lottery of Love" was produced at the Columbia Theatre, San Francisco.

Lymonds and Rastus were with "South Before the War."

Mlle Jane May, French pantomimist, opened at Daly's Theatre, New York, in "Mlle Pygmalion."

"The Home Secretary" was produced at the Lyceum, New York.

"Goggle's Doll House" was produced by the Four Cohans at the Union Square Theatre, New York.

Theo. A. Metz opened a Dramatic Vaudeville and Musical Exchange at 1335 Broadway, New York.

Oscar Hammerstein opened his Olympia Theatre with "Excelsior, Jr." presented by E. Rice's Burlesque Company. The cast included Fay Templeton, The Hengler Sisters, August Sohlke, Chas. A. Bigelow, Walter Jones, Chas. A. Pusey, Arthur Dunn, Richard Carle, Theresa Vaughn, David Abrahams, Irene Perry and Mary Cahill. The Olympia Music Hall Bill included The Avolos, Edith Briant, Johnson Troupe, globe act; Chas. N. Urdohl The Donatos, The Leany Troupe, Flo Banks, Mlle Frasetti, Harry Lamore and My Fancy.

Answers to Queries

T. H. J.—Elsie Janis starred in "The Slim Princess."

T. K. H.—"Boots and Saddles" was written by Eugene Walter.

M. H.—Helen Lackaye is a sister of Wilton and James Lackaye.

H. K. L.—Arnold Daly has made a number of appearances in vaudeville.

M. H. J.—Louise Gunning, now in vaudeville, starred in "The Balkan Princess."

T. K. J.—"Mombars" was first acted in New York at the Fifth Avenue Theatre on March 13, 1888.

H. J. K.—Robert Drouet played the lead in Mrs. Patrick Campbell's production "The Foolish Virgin."

H. G. H.—Edna Goodrich was one of the late Nat. C. Goodwin's wives. She is now playing in the middle west.

T. H. J.—Christie MacDonald began her stage work as a member of the chorus of one of Francis Wilson's companies.

M. G. H.—The first American production of "Carmen" was made at the Academy of Music, N. Y. on October 22, 1878.

J. K. L.—"Dear Old Girl" was composed by Theodore F. Morse. It was published in 1903 and is still a popular number.

T. R. A.—Electric light was first used for stage illumination at the California Theatre, San Francisco on February 10, 1879.

M. K. J.—Harry Carroll is a young man still in his twenties. Your mistake is due to the fact that he began his career as a writer while but a boy.

K. J.—Lew Dockstader is now in vaudeville. He is to return to minstrels next season, when he opens a permanent minstrel company on Broadway.

T. H. J.—Ben Harney was the first pianist to publicly play ragtime. He is still playing vaudeville engagements. Don't know where he is at present.

M. K. J.—Robert Warwick, now in pictures, is the same Robert Warwick who was a member of Mrs. Leslie Carter's company when she played "Two Women."

T. H. J.—Emmy Whelan made her American debut in McLellan and Caryll's musical comedy "Marriage à la Carte." She scored a big success in the piece.

M. K. J.—The late Elbert Hubbard made at least one vaudeville appearance. He opened at Keith's Columbia but was not a success and closed after the first performance.

J. M. C., Bridgeport, Conn.—Florence Darley is married to Billy Bovis, now in vaudeville, and Miss Creighton is not married as far as we know. She was not married at the beginning of the season.

T. H. J.—The Percy G. Williams' Vaudeville Circuit in 1910 consisted of the Colonial, Orpheum, Greenpoint, Bronx Alhambra, Crescent, Gotham and Novelty theatres, all in New York and Brooklyn.

H. H. J.—Sophie Tucker's first New York vaudeville appearance was made at Tony Pastor's theater in 1908. She worked in black face and did a coon shouting act. She was a success from her first performance.

H. T. H.—B. F. Keith first introduced the continuous performance idea in American amusements. July 8, 1885, was the date the plan was first put into operation. E. F. Albee was associated with Mr. Keith at the time.

T. K. J.—"Naughty Marietta," with Emma Trentini as star, was first presented at the Wieting Opera House, Syracuse, on Monday October 17, 1910. Orville Harrold, the grand opera tenor, had a prominent part in the piece.

T. H. J.—Lina Abarbanell came to this country with the late Heinrich Conreid's company and shortly afterward appeared at the Metropolitan Opera House. From there she went into musical comedy and, after a few engagements was engaged for the title role in the "Merry Widow," in which she scored a great success.

VIENNA ADMISSIONS SOAR

VIENNA, Nov. 26.—The State opera and the State theatre, formerly subsidized by the crown and now subventioned by the republic, show a deficit of about 26,000,000 crowns for the year. As a result, prices are to be increased heavily. In the old days the best seats were seven crowns, while now they are seventy-five.

Rialto Rattles

WHAT NEXT? WHAT NEXT?

And now comes the little Chinese girl in Long Tack Sam's act to sing "Elli-Elli" in Chinese.

WHAT THE PILGRIMS MISSED

Prohibition, Cabarets, Movies, Shimmy-shakers, Jazz Dancers, Sennett Comedies, Girl Acts, Rectors, Ticket Speculators, Poor Pilgrims.

MANAGERS' MAXIMS, REVISED

Change your Matinee day and there's no extra pay.

If at first you don't succeed, let the Shuberts buy the show.

HOT STUFF

Abe Feinberg says that, although "Bacon" is always fried, he has never been "Roasted." That's what we call "Lightnin'" humor.

IN BERLIN

A story from Berlin has to do with riots on first nights of plays. Which only goes to prove that in Berlin, even a poor play may be a "riotous" hit.

WISE, THAT'S ALL

Now, if Bert Hanlon were to ask a certain theatrical manager for a loan of a \$100, we wonder would Jake Shubert? He might say Ray Goetz all my dough.

THE MAN TRIED, ANYWAY

The man who tried to find Hamlet in the Bible had nothing on the actor with a new act trying to book two halves of a week together so as to make it unanimous.

SAYS HE

Eddie Seamon says that the best way to book the last half or an open day is to go down into the N. V. A. poolroom and play some of the Fally Markus agents for a Sunday concert.

ICY WEATHER HUMOR

A would-be comedian remarked, upon witnessing Johannes Josefson's act at the Palace this week, that, despite a "warm reception" given them by the audience, the act "knocked them cold."

A COLORFUL TALE

We wonder if Frances White ever "sees red," and gets "blue in the face" with "Black" anger, and lets her "purple rage" get the better of her, and, if she does, does it make Frances White?

INFORMATION, PLEASE

What is Margaret Anglin for?—and what books does Florence Reed? And is Frank a plumber just because he's Tinney? And does Eleanor Painter own pictures? And why is Roland Young? You Gest it!

ALREADY AT IT

The jokesmiths are already taking cracks at "Samson and Delilah," a newly opened play. The latest is "It would prove a strong play, with plenty of pull." Samson started something when he let his hair grow.

THE ACTOR'S CATECHISM

Every extra holiday
Means an extra matinee.
Every extra matinee
Means some extra dough to pay
So we care not any more
If we do three shows or four.
But the managers our efforts score,
And now give extra shows no more.

HOW TO BE AN ACTOR. BY L. C. S.

1. First, you must learn to imitate somebody.
2. Get someone to discover you.
3. Go into a girl act.
4. Play the Palace, maybe.
5. Grow up, get a job doing a single.
6. Go with the Shuberts and become a star.
7. See if you can do it before you reach the age of 75.

MELODY LANE

M. P. P. A. AND COMPOSERS' SOCIETY PLAN WORKING AGREEMENT

Publishers to Have Equal Representation on Composers' Board of Directors and Royalties Are to Be Divided Equally Between Writers and Publishers. Big Gain for Composers

The Music Publishers' Protective Association and the American Society of Composers, Authors and Publishers are working out a plan whereby the two organizations, while continuing to operate separately are to be closely affiliated, the members of one to be members of the other and the Composers' Society to be greatly strengthened by the enrollment as its members include practically the entire list of music publishers.

The plan upon which the two organizations are working at present is for the Composers' Society to continue the collecting of performing rights royalties as in the past. This money is to be divided equally between the music publishers and the authors and composers and the amounts distributed among the members according to a plan which will prove agreeable to all. The board of directors of the Composers' Society is to be made up of an equal number of writers and publishers and the music publishers who are members of the M. P. P. A. and are not connected with the Composers' Society are to join.

Music publishers who are members of the Composers' Society and do not belong to the other are to be enrolled as members.

The Society of Composers has been in existence some six years; during that time it has collected from motion picture houses, dance halls, cabarets, hotels, etc., a large sum of money. It now has in its treasury a sum considerably in excess of \$175,000. This amount would naturally have been far larger were it not for the fact that a number of the big publishers do not belong and the theaters and other

resorts that have not taken out a license to play the compositions of the society's members have been able to make up their programmes from the numbers issued by the houses that do not belong to the organization.

If the proposed plans go through, it means that any theater or other public place desiring to play copyrighted compositions must take out a license with the society which will own and control the performing rights of practically the entire list of American copyrighted compositions.

It is believed that a big fight against the composers' organization is about to be launched by the motion picture exhibitors and the working arrangement which is being planned at the two music associations will strengthen the writers and publishers greatly. The great weakness of the composers' organization was the fact that it did not carry on its membership roll the names of all of the big publishers and that weakness by the proposed plan of working will be eliminated.

A big publicity campaign, to acquaint picture theatre owners and managers the country over with the aims of the organization is being planned, and this it is believed will remove every vestige of opposition against which the society has been forced to work.

It is estimated that under the new plan the society will collect at least \$2,000,000 a year, of this \$1,000,000 is to be divided among forty publishers, the other \$1,000,000 to go to the writers.

E. C. Mills, chairman of the Music Publishers' Protective Association, promoted the new working plan.

BERLIN SIGNS LEWIS & YOUNG

Sam Lewis and Joe Young, for years connected with the writing staff of Waterston, Berlin & Snyder, and for whom they wrote a large number of song hits, on Saturday signed with Irving Berlin, who for a term of years will publish all their songs.

The writing combination will be Lewis, Young and Walter Donaldson and a number of songs by these writers will be released in the near future.

The writers are said to have received a record breaking amount in the shape of advance royalties at the time of signing.

HANDY BACK FROM CHICAGO

W. C. Handy, the music writer and publisher, is back from a two months' stay in Chicago, where he has been exploiting his latest song "Loveless Love." The new number is scoring a hit in the middle west.

"SHADOW" SCORES QUICKLY

"Shadow," a novelty number by Kendis & Brockman, as sung by William Kent, is one of the big hits in "Vogues and Fancies" which opened in Boston on Monday night of this week.

BERLIN'S REVUE COMPLETED

Irving Berlin returned last week from French Lick Springs, where he completed the new "Irving Berlin Revue" which is to open the new Music Box theatre.

ORR IS PROFESSIONAL MGR.

SAN FRANCISCO, Cal., Nov. 29.—Harvey W. Orr is now in charge of the professional department of Sherman, Clay & Co., succeeding Ben Black, who resigned recently.

MECHANICAL STATEMENTS POOR

The royalty statements which are being received by the local publishers are almost without exception far lower than for the corresponding period of last year, indicating that in spite of the enthusiastic reports which the mechanical concerns are giving out regarding business their sales are far below those of last year.

Inability to fill back orders may have something to do with it but it is generally believed that the rolls and records are in a way in the same slump that has been affecting the music sales.

\$5,000 FOR MUSIC MEN

The Synchronizing Music Company has made its first payment to music publishers for the right to use their copyrighted musical publication in connection with the scores which the company is to furnish motion picture houses. The payment, which amounted to \$5,000, is in the nature of advance royalties. The payment was made through the Music Publishers' Protective Association.

FEIST RELEASES NEW ONE

"I Never Knew," a new fox trot song which is being featured by Paul Whiteman and his orchestra at the Palais Royal, has just been released by Leo Feist. The new number is by Tom Pitts, Ray Eagen and Roy K. Marsh and Paul Whiteman.

"WHISPERING" IN FIRST PLACE

"Whispering," the Sherman, Clay & Co. song, is at present leading everything in point of sales. It is not only at the head of the list insofar as the published copies are concerned but it also leads on the rolls and records.

MAURICE RICHMOND RESIGNS

Maurice Richmond, who for twenty-two years was associated in business with the late A. H. Goetting, and who for the past ten or twelve years has been the manager of the Enterprise Music Supply Company, a big jobbing house of which Mr. Goetting was the owner, has resigned.

Mr. Richmond forwarded his resignation last week to Mrs. Goetting, who under the will of her late husband inherits his entire estate, which has been estimated at being worth over a million dollars.

Mr. Richmond has made a proposition to buy the business and if his offer is accepted will take over the jobbing house at once, but to a CLIPPER representative stated that under no consideration would he continue to manage the business or be connected with it.

The further business activities of Mr. Richmond at present are unknown. He may decide to devote his entire time to the Morris Richmond Music Publishing business, of which he is president, or he may head a new jobbing house to be formed and operated under the supervision of the Music Publishers' Protective Association.

Richmond was supposed to be a close business and personal friend of the late Col. Goetting; it was reported in music circles that he was a big beneficiary in the music man's will. The reading of the document revealed the fact that his name was not mentioned and that he is to receive nothing from the big estate.

WOOLWORTHS REVISING LISTS

The Woolworth Co. is sending a letter to the music publishers stating that the music lists are in process of revision and asking the music men to eliminate all but those upon which they are working and which can be sold at ten cents.

Practically all of the big houses eliminated the ten cent number in so far as any new publications are concerned, many months ago.

DODSON WITH THE HARRISON CO.

Al. Dodson, Chicago manager for the Stark & Cowan Co., resigned last week to accept a position with the Harrison Music Co. of Detroit. He is to be Assistant Superintendent of the Music Departments of the Metropolitan 5 to 50 cent stores and at present is visiting the various stores with an idea of building up the business.

COHAN IN ON THE "LOVE NEST"

George M. Cohan, who owns and produced the big musical comedy hit "Mary" in which the "Love Nest" is the big song feature, has a royalty interest in the song hit. Cohan is said to receive a cent a copy on all the sales of the number.

COPYRIGHTS ADVERTISEMENT

A full page advertisement for the Jack Mills Company in a recent issue of a trade publication bears the copyright notice of Milt Hagen, who claims that he is the first to introduce the idea in the music publishing business with a western music house.

BIGGER-HAND CO. SONG SCORES

"Her Mother Is A Better Pal Than Mary," a new song released by the Bigger-Hand Co., is attracting attention among singers and is being featured by a large number. It is also interesting the mechanical reproducing concerns and will soon be heard on the rolls and records.

SILVER IS HARRIS MANAGER

Maxwell Silver is now general manager of the Chas. K. Harris Music Co.

JOLSON FEATURES "GRIEVING"

Al Jolson continues to feature the new song "Grieving" by Joe Gibson, Joe Gold and Joe Ribaud.

EASY TO WRITE JAZZ TUNES

It's easy to write a jazz hit, according to Don C. Alfonso Zelaya, the concert pianist, and son of ex-President Zelaya of Nicaragua. Here is the way to do it, according to the Don: "Select from your favorite classic a strain or melody, preferably in the middle of the selection, fit it with a suitable vamp; change it slightly without altering its identity, if possible; add a dash of jazz and capiton it with an Egyptian name or cabaret phrase, and you have it. Almost all of the modern composition are filched from the classics;" he continues:

"The dominating strains in practically all popular compositions may be traced back to the classics, maybe 50, maybe 500 years. To the man who has studied music the latest popular hit is not new; he has known the strain for years.

"Check up the following hits and see for yourself:

"Dardanella"—and Schuman's "Tarantol."

"I'm Always Chasing Rainbows" and Chopin's "Fantasy Impromptu."

"I'm Always Blowing Bubbles" and Chopin's "Waltz in A flat."

"Venetian Moon" and 'O Sole Mio,' the Italian classics.

"Castle Dreams" and Chopin's "Minute Waltz."

"Whether the modern composer sets out deliberately to adapt melodies, I do not know," comments Zelaya, "but I do know that most of the modern compositions are built around strains stolen from the middle of the classics."

TO HEAR WRITERS' GRIEVANCES

At a general meeting of the Music Publishers' Protective Association held on November 23, the following resolution was unanimously adopted:

Whereas, it has come to the notice of this Association, through the trade press, that an organization has been formed, or that it is proposed that an organization be formed, of authors and composers; and

Whereas, it has been stated in the press that one of the purposes of this proposed organization will be to rectify and remedy injustices alleged to be at present perpetrated upon such authors and composers by publishers; and

Whereas, this Association and its members are committed, individually and collectively, absolutely and in their every relationship to the "square deal," now therefore

Be It Resolved, That any and every author and composer having a real or fancied grievance, or deeming himself to be unjustly or unfairly treated, or claiming to have been or now being deprived of any just rights by any member of this Association, is invited to present his grievance or complaint, either in person or in writing, to the Chairman of the Executive Board of this Association; and the same shall be brought immediately before the Association for action; and the individual members of the Association shall be governed by such adjudication as shall be made of each and every such complaint brought before it.

ARCHIE LLOYD WITH BERLIN

Archie Lloyd, for years manager of the Leo Feist, Inc., New Orleans office, is now in charge of the Boston branch of Irving Berlin, Inc. Lloyd quit the music game several weeks ago to join the Al. Piantadosi vaudeville act but has given up the stage to return to songs.

SULLIVAN WRITES ANOTHER

Alexander Sullivan and Arthur Behim have written a song called "From Now On" which will be released shortly.

STERN GETS "LILAC TIME"

Jos. W. Stern & Co. have acquired the American rights to the new London song and waltz hit, "Love in Lilac Time."

James Crane has gone to Bermuda on vacation.

Wild and Sedalia have completed a tour of the Poli time.

Allen Spencer Tenney has written a new act for Frank Gabby.

Smith and Cook have been booked over the Loew Circuit, solid.

Joan Sawyer returned to this country last week on the *Olympic*.

Marie Zucker is no longer connected with the Chamberlin Brown office.

Doll Fardareau is back in New York after a tour through the West.

Morris Gest is to sail for England in February on a trip of six months.

Schweiger's Lions sailed for Havana on Nov. 20 to join the Pabillones show.

Vera Gordon was forced to cancel last week, due to an attack of laryngitis.

Winona Winters has been added to the cast of "The Century Midnight Whirl."

Walter Winchell has joined the staff of "The Vaudeville News" as assistant editor.

Nance O'Neil is making arrangements to produce Jacinto Benavente's "Saturday Night."

Gertrude Shanley, through Olly Logsdon, has been placed with P. F. Shea's Holyoke Company.

Primrose Minstrels are to open at Minneapolis on Dec. 5 for a tour of the Panhandle Circuit.

Carrie Jacobs Bond is to go to the Coast on a vacation and may return to vaudeville later on.

Archie Spencer has returned to theatrical business and is now in the box office at the Palace.

Vivienne Segal has been engaged by Wilner and Romberg to head the cast of "Three Kisses."

J. Callahan, treasurer of the Astor, was replaced by Tommie Burke of the Maxine Elliott last week.

Efrem Zimbalist directed the orchestra at the 125th performance of "Honeydew" on Monday night.

Nan Halperin is in the cast of "The Midnight Rounders" which opened in Philadelphia Monday.

Jack Geier has replaced Jack Haskell in Arthur Hunter's "Tip Top Revue" at Nankin Gardens, Newark.

Emilie Lea, Harry Mayo and Tom Dingle have been engaged for "Oh Pat" in which Pat Rooney will appear.

Blanche Ring and Charles Winninger will open in their new act at the Palace Theatre on December 6.

Catherine Stoneburn has joined the cast of "The Greenwich Village Follies, 1920," at the Shubert theatre.

Moran and Weiser and Orth and Cody have been added to the cast of "The Century Midnight Revue."

George Mooser, in association with Lee Shubert, is to produce "It's A Wise Child," by the late Graham Jones.

George Delmore, formerly of the team of Delmore and Lee is to appear in a single act later this season.

John R. Rogers with his monologue entitled "Good Old Times—Nit," will open in New York on December 13.

ABOUT YOU! AND YOU!! AND YOU !!!

(Continued on Page 27)

Ben Bernie and Phil Baker have been engaged by George Le Maire for a new three act revue by Andy Rice.

Henrietta Goodwyn is joining Al White in Hugh Herbert's "Appearances," which opens on the Fox time next week.

Anne and Margaret Sutherland are both recovering from injuries received several weeks ago in an automobile accident.

Jack B. Wilson, who recently closed with the "Seven Novelty Minstrels," is now at the Nankin Gardens, Newark.

Harry Langdon, of the "Hello Lester" company, at the Cort Theatre, has signed a three-year contract with John Cort.

Peggy Harrigan, who played clubs around New York last season, is now appearing in stock at New Haven, Ct.

May Thompson, in the "Half Moon," at the Liberty Theatre, has signed a long-time contract with Charles Dillingham.

Nat Fields, formerly connected with Norman L. Sper and his publicity ventures, is now associated with Max Rogers.

Lupino Lane, English comedian, playing in "Afgar," is to sail for London in a few days to appear at the London Hippodrome.

Max Hoffman assumed his duties as musical director of the Midnight Frolic at the New Amsterdam Theatre last Wednesday night.

Helen Lewis is a member of the cast of the Century Midnight Revue, which opened at the Century Promenade last Monday night.

Gordon Drexel and Mabelle Jauney, principals of the road show of the 1919 "Greenwich Follies," were married last week in Baltimore.

Marie Cahill, assisted by Vaughn De Leath, opened in a new single, by Milton Hockey and Howard Green, on Monday in Washington.

Charles Horwitz has fully recovered from his recent illness and has completed a new three act play called "The Two Family House."

Ray Kossar, who was forced to cancel engagements several weeks ago because of loss of voice, will soon be able to resume bookings.

Princess Whitedoor, the Indian princess with Fred Stone in "Tip Top," is temporarily out of that show, being laid up with blood poisoning.

Sam Scelfo, a thirteen-year-old dancer recently with "Mecca," on the Century Roof, is undergoing treatment at the Kings County Hospital.

Olive De Coveny, a protegee of Yvette, arrived in New York last week. She will shortly make her vaudeville debut in one of the local Keith houses.

Margaret Maley, one of Donna Montran's Bathing Beauties, has quit the act to marry a restaurateur, the ceremony taking place last week.

B. S. Moss, president of the Vaudeville Managers' Protective Association, is arranging the details of that organization's dinner to be held in January.

Tom Powers withdrew from the "Bab" cast on Saturday night to take a part in the Fanny Hurst play "Back Pay," on which John D. Williams is producing.

Olly Logsdon is moving on December 1 from the fourth floor of the Putnam Building to Room 210 of the Romax Building, Forty-seventh street and Broadway.

Jimmy Hussey, whose recent attempt at musical comedy production proved unsuccessful, is to return to vaudeville in his "Shimmey Cops" act, opening December 27.

Jimmy Dunedin, formerly of the team of Jim and Myrtle Dunedin, is now an agent in the Keith office, booking under the Ray Hodges-Charley Morrison franchise.

Erik Byo, a Norwegian baritone, arrived here on the Frederick VIII last Thursday and will make his American debut at the Capitol Theatre the first week in December.

Cleveland Bronner, Madeline La Varre, Green and Blyer, and twenty-two other all star acts were seen at the regular Sunday concert at the Century Promenade last Sunday.

Jay Gould, Winona Winter and Maxim and Brown have been engaged to support Richard Carle in the new act, "Century Midnight Whirl," which opens in Atlantic City on Dec. 16.

Eugene Strong and Walter Percival will support Lottie Pickford when she makes her vaudeville debut in "Two Keys," a comedy by Percival, in collaboration with John P. Tuohy.

Bertha Startzman and other members of the "Cabaret Girls," were featured Thanksgiving Day at a big turkey dinner given by Jackie Edison at her theatrical hotel in Brooklyn.

Eileen Grenier, chorus girl in "Pitter Patter," at the Longacre, was married to George A. Eschenfelder, a screen writer, in the Little Church Around the Corner on Thanksgiving Day.

Mrs. Harry Corson Clarke, who underwent a serious operation in Los Angeles over a month ago, has recovered sufficiently to travel to Long Beach, Cal., where she is convalescing.

Grace Bonney, lately a member of the cast of "Little Miss Charity," has already completed her first picture at the International studio and is soon to start work on her second.

Vic King and Burt Ralton, formerly associated with Arnold Johnson in the Vernon Trio, sailed for Havana on Tuesday. They have been booked for the Grand Casino, La Playa.

Waiman and Berry replaced Bennett, Lloyd and Bennett, at Proctor's Fifth Avenue during the first half of last week, due to the sudden illness of one of the members of the latter act.

Frances Norrington, eighteen years old, who said she is a dancer, was arraigned in the West Side Court charged with intoxication last week. Magistrate Frothingham suspended sentence.

Belle Story burned her left hand in removing a turkey from the oven in her home in Gramercy Park on Thanksgiving Day, and sang for the rest of the week with the injured member in a bandage.

Phyllis Eltis, last season with Abe Reynolds Revue on the Columbia Circuit, is playing the Interstate time in a three-act known as Hart, Wagoner and Eltis. They are booked to play the Orpheum Circuit, following.

The Sharrocks, Bob Weeks, "Just Suppose," Dorothy Wahl, Rose Revue, Eddie Cantor and Melody Land, comprised the show at Jean Bedini's Auditorium in Freeport last Saturday night, booked by John A. Robbins.

Farber Sisters, Dooley and Sales, Olga Cook, Nelson and Cronin, Cortez and Peggy, Beatrice Hereford, Devine and Williams and the Mellette Sisters, appeared at the Central Theatre's Sunday show.

Bennett, Lloyd and Bennett were forced to cancel their engagement for the first half of last week at Proctor's Fifth Avenue, after playing the matinee performance on Monday, due to the sudden illness of one of the Bennetts.

George Price, Ula Sharon, Cecil Cunningham, Al Herman, Dolly Connolly and Ray Raymond, Sherman, Van and Hyman, and the Sextette from "Florodora," were on the program of the regular Sunday concert at the Century Theatre.

Pearl Regay, Kramer and Boyle, Nan Halperin, Masters and Kraft, Joe Brown and the Cansinos appeared at the annual entertainment of the Tischner Lodge, held in the Grand Ballroom of the Astor Hotel, on Thanksgiving night.

Ted MacLean, playing the Loew Circuit in his sketch "A Modern Diana," and Marie Parker, a principal in "Cabaret de Luxe," on the same time, were married on a bet recently, the marriage being annulled in San Francisco last week.

Margaret Wycherley, Harrison Hunter, George Gaul and E. G. Robinson have been invited to take part in "Evind of the Hills," which will be produced for special matinees at the Greenwich Village theatre, beginning in about two weeks.

The Farber Sisters, Al Herman, Dolly Connolly and Ray Raymond, Sammy White, Cecil Cunningham, Al Shayne, Walter C. Kelly, Mellette Sisters and Jack Strouse, appeared at the regular concert at the Winter Garden last Sunday.

The Sharrocks, Ruby Norton, Henry Santry and Jazz Band, Mary Haynes, Loney Haskell, Davis and Pelle, Gilfoyle and Lange, Callahan and Bliss and Berk and Saun, made up the bill at the Manhattan Opera House concert on Sunday.

J. Quincy Barbour, formerly of Seattle, has succeeded Maurice Lawrence as musical director of the Haight Street Theatre, San Francisco. Lawrence has accepted the directorship of the Symphony Orchestra of twenty-five people which will play at the Loew State Theatre, Oakland.

Paul Hamlin and O. J. Clifford have formed a partnership to present vaudeville and motion pictures throughout the mountain resorts of New York, Vermont, New Hampshire and Maine during the coming summer. They will present feature and comedy films and six vaudeville acts.

Mary Haynes, Bert Hamilton, Lowery and Brine, The Maryland Singers, Henry Stramme, Jim and Betty Morgan, Colonel Walters, Hal Springford, Frank Gabby, Herbert Spencer, L'Bart Brothers and Cook, and Clark and LeVett, appeared at the ninth of the series of Bohemian Nights given at the N. V. A. last Sunday night.

Kate Elinore and Sam Williams, Franklin Ardell & Company, Mayfield Sisters and Orchestra, Burns and Fabrito, Geo. Jessel's "Troubles of 1920," Julius Lenzberg's Harmonists, Palace Trio, Wilkens and Wilkens, Mabel Burke & Company, and Eric Zardo, appeared at last Sunday's concerts at the New Amsterdam theatre.

Frances White, Hal Forde, Ethelind, Mme. Marguerite and Frank Gill, May Vokes, Hattie Burks, Hyson and Dickson, A. C. Astor, Sam Ash, Ben Welsh, Gitz-Rice, Mason and Hanley, Rida Owen, George LeMaire, Jack McGowan, Charles Judels, Elinor Sinclair McGowan, Dorothy Maynard, Gus Edwards, Harry Delf and Edythe Baker, appeared at an all-star benefit performance given at the Casino theatre on Sunday night for the New York American Christmas Fund.

(Continued on Page 27)

HIT

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BIG HIT

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Song Birds This Is Your Nest Egg

Great for Doubles and Singles and
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By JOE GIBSON

JOE RBAU

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WITH ANY
FEISTONG

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FOR YOU
A FOX TROT SONG

RBAUD
and JOE GOLD

AN'T
WONG
THANY
STONG


SONGS

**PAUL WHITEMAN'S
BIGGEST FOX TROT HIT**

PLAYED NIGHTLY AT PALAIS ROYAL, N.Y.

I NEVER KNEW

(I COULD LOVE ANYBODY LIKE I'M LOVING YOU)

By TOM PITTS, RAY EAGEN, ROY K. MARSH

Revised by PAUL WHITEMAN

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MIDNIGHT

Lyric by RAY SHERWOOD

Music by FRANK BANTA & CARL D. VANDERSLOOT

A SPOOKY LITTLE SWINGY NUMBER YOU CAN "DO" WITH GREAT EFFECT.

SOME LITTLE GIRL

Lyric by RAY SHERWOOD

Music by CARL D. VANDERSLOOT

I'LL BUY THE BLARNEY CASTLE

And Raise A Lot Of Shamrocks For You

Lyric by RAY SHERWOOD

Music by CURTIS GORDON

A ZIP! BANG! CRASHING IRISH ONE STEP SONG THAT YOU'LL SNAP UP UPON HEARING IT.

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SEASON, AND
AGAIN FEATURED
AND PRINCIPAL COMEDIAN

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REGARDS TO FRIENDS.
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Tropical Fantasy. Direction Bruce Duffus.

B. F. KEITH'S VAUDEVILLE EX.
NEW YORK CITY.

Palace—Kaufman Bros.—Kitty Diner & Co.—Adelaide Bell & Co.—Nat Nazarro & Bro.—The Sharrocks—Marie Nordstrom—Corrine Tilton Revue.

Riverside—4 Marx Bros.—Wilton Sisters—Francis & Kennedy—John B. Hymer & Co.—Wanzer & Palmer—Marie Cabil—Bob Hall.

Colonial—Cliff Nazarro & Co.—Marshall & Montgomery—Elinore & Williams—Nonette—Jack Hughes Duo—Kramer & Boyle—Taxie.

Alhambra—Hall & Shapiro—Vivie Daly—Puritan—Eddie Foy & Family.

Royal—Musical Hunters—Creole Fash. Plate—Josephsons Iceland—Clark & Bergman—Anna Chandler.

Hamilton—Masters & Kraft Revue—Dugan & Raymond—Harry Lester Mason—Going Up.

Jefferson—Jean Cranese & Co.—Thos. E. Shea—Nans & Co.

BROOKLYN, N. Y.

Bushwick—Innis Bros.—Chas. L. Fletcher—May Wirth & Co.—Mary Haynes—Yvette & Co.—Burns & Frabito—Florence Roberts—Flying Mayos.

Orpheum—Davis & Pelle—Ty & K. O'Meara—Lydell & Macey—Geo. Jessels Revue.

ALBANY.

Keith's—H. J. Connally & Co.—Beth Berri—Anderson & Yvel—Handers & Milliss—Carrie & Jack Bond—Zuhn & Driers.

BALTIMORE.

Maryland—Genevieve & Walte—Dave Roth—Sybil Vane—Juliet—Armand Kalisz & Co.—Gallett Monks.

BUFFALO.

Shea's—Rekoma—Eckert & Moore—A. C. Astor—Lunnette Sisters—Kelly & Pollock—Margaret Young.

BOSTON.

Keith's—Leo Carrillo—McIntosh & Maida—Fay Marbe—Paul Decker & Co.—The Canissons—Patricola & Mason—Karl Emmys Pets.

COLUMBUS.

Keith's—Watts & Hawley—Basil Lynn & Co.—Howards Ponies—Nash & O'Donnell—Morris & Campbell—John S. Bloddy & Bro.

CINCINNATI.

Keith's—Robbie Gordone—Polly & Oz—Brown & O'Donnell—Stephens & Hollist—Chic Sale—Bronson & Baldwin—Kara Tony.

CLEVELAND.

Hippodrome—Evans & Perez—Miller & Mack—Lovenberg Sisters & Co.—Billy Glason—Schlichtels—Mama—Hermine Shoe & Co.—Finks Mules.

DAYTON.

Keith's—Margot & Franco—Ida Mae Chadwick—Karl Karey—Pollard—Donovan & Lee—Bothwell & Browne.

DETROIT.

Temple—Fern & Marie—Vera Sobine & Co.—Ed. E. Ford—Mary Marble & Co.—Dolly Kay—Cathedral Singers—Miller & Lyle—Morton Jewell Troupe.

ERIE.

Colonial—Ramsdell & Deyo—Leach Wallen Trio—Missan Troupe.

GRAND RAPIDS.

Empress—LaToys Models—Lane & Moran—Zomah—Lydia Barry—Scotch Lads & Lassie—Gordon & Ford—Clifford Wayne Trio.

HAMILTON, CAN.

Lyrio—Klutings Animals—Eva Shirley & Band—Adams & Griffith—Demarest & Collet—Koban Japs.

INDIANAPOLIS.

Keith's—The Rials—Raymond Wilbert—Herchel Henlere—Lorraine & Crawford—V. Suratt & Co.—Swift & Kelly.

LOWELL.

Keith's—Van & C. Avery—Francis Hume—B. & J. Creighton—Dennis Sisters—Carpos Bros.—Rex Comedy Circus—Byron & Hayes.

LOUISVILLE.

Mary Anderson—Newell & Most—Howard & Sadler—Raymond Bond & Co.—Eddie Foyer—Little Cottage—The LeGrohs.

MONTREAL.

Princess—Worden Bros.—Tighe & Leedom—Chas. F. Semon—Ford Sis. & Co.—Harry Halman & Co.—Peck & McIntyre—Ruth Rose.

OTTAWA.

Dominion—Meredith & Snooze—Claudius & Scarie—Sandy Shaw—Will Ward & Girls—Dickson Lynch & Co.—Gibson & Connell—Great Lester.

PITTSBURGH.

Davis—Bradley & Ardine—Bessie Bempele & Co.—Yvette Rugel—Bert Kenny—Lorimer Hudson & Co.

PROVIDENCE.

Keith's—Scanlon Dennis Bros.—Franklin & Tell—Pearson & Lewis—Boyce Combs—Mme. Besson & Co.

PORTLAND.

Keith's—Jack Kennedy & Co.—Jason & Harrigan—Edwin George—Flying Henrys—Berabons & Grohs—Big City 4—Topics of Day.

PHILADELPHIA.

Keith's—Hyams & McIntyre—Brown & Weston—Louise Cunningham—Arnold & Lambert—The Van Cellos—Boudini & Bernard—Toney & Norman—Merians Dogs.

VAUDEVILLE BILLS
For Next Week

ROCHESTER.

Temple—Millard & Marlin—Hedley Trio—Herbert Brooks—Billy Arlington—Patricola—Van Cleve & Pete—V. & E. Stanton—Rene Noel & Co.

SYRACUSE.

Crescent—Jewells Mann—Ed. Morton—Sarah Padden & Co.—4 Nightingales.

TOLEDO.

Keith's—The Vivians—Kirby Quinn & Anger—Wm. Ebs & Co.—Janet of France—Trip to Hitlerland—Geo. M. Rosener—4 Ortons.

TORONTO.

Shea's—Bartram & Saxton—Jack Osterman—Kinney & Corinne—Henry Santry & Co.—Bennett & Baird—Grace DeMar—4 LaMey Bros.

WILMINGTON.

Garrison—Reynolds Trio—Mourie & Willard—Patrie & Sullivan—Arthur Turelly—Jas. Gilday & Co.

WASHINGTON.

Keith's—O'Donnell & Blair—Gert Vanderbilt—Riggs & Witchie—Josie Heather & Co.—The Dutons—Topics of Day.

YOUNGSTOWN.

Hippodrome—Marguerite & Alven—Margaret Padula—Frank Browne—Schichtels—Manns—L. Pierpont & Co.—Rome & Gault—Rajah.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Boscoe Alls & Co.—Oliver & Olp—"Flashes"—Beatrice Morgan & Co.—Ned Norworth & Co.—Frank Hurst—Herbert's Dogs—Neapolitan Duo.

State Lake—"On Fifth Avenue"—Stuart Barnes—Gordon Circus—Yates & Reed—Roy & L. Pearl—Bevan & Flint—Anderson & Burt—Rolls & Royce—Daley, Mack & Daley.

Majestic—Singer's Midlets—Emma Haig & Co.—Bert Fitzgibbon—Cahill & Romaine—Hobson & Beatty—Sylvia Loyall & Co.

CALGARY.

Orpheum—Hackett & Delmar—Joe Towle—Fenton & Fields—Tracey & McBride—Whitfield & Ireland—Lucy Gillette—Three Regals—Dunbar's Darkies.

DULUTH.

Orpheum—Under the Apple Tree—Follow On—Charles Kenna—Johnson, Baker & Johnson—Lane & Harper—Breakaway Barlows—Swor Brothers.

DES MOINES.

Orpheum—McFarland Sisters—Sheilah Terry & Co.—Tuck & Clare—Adler & Dunbar—La Graciosa—Osaki & Tuki—J. Rosamond Johnson.

DENVER.

Orpheum—Musicland—F. & M. Britton—Joe Melvin—Emily Darrell—McCormack & Wallace—De Koch Troupe—Morgan & Kloster.

KANSAS CITY.

Orpheum—Bits & Pieces—Four Harmony Kings—Billy Shoon—Belle Montrose—3 Lordons—Watstika & Understudy—Dewey & Rogers.

LOS ANGELES.

Orpheum—Barr Twins—Bert Baker & Co.—Leipzig—Claude & Marion—Willie Hale & Co.—Varieties of 1920—Glenn & Jenkins—Sabbott & Brooks.

LINCOLN.

Orpheum—Harry Fox & Co.—Imhof, Conn & Corinne—Mullen & Francis—Herman & Shirley—Reed & Tucker—Jas. & Etta Mitchell—Rose & Moon.

MINNEAPOLIS.

Orpheum—Frank Wilcox & Co.—Lucas & Franseen—DeWolf Sisters—Werner Amorus Troupe—Stanley & Birnes—Page & Green—Siddney Phillips.

MEMPHIS.

Orpheum—Sally Ward & Co.—Nellie Nichols—Georgia Campbell & Co.—Lachmann Sisters—Joe Cooke—Alexander Bros. & Eve.

MILWAUKEE.

Palace—The Ford Dancers—Toto—Tonie Grey & Co.—Ishikawa Bros.—Lockwood & Bush—Stuart Sisters.

Majestic—Frank Dobson & Co.—Mr. and Mrs. Norcross—Lohse & Sterling—Billy McDermott—Jack Trainor & Co.—Leipzig—Arena Brothers.

OMAHA.

Orpheum—Annette Kellerman—Powers & Wallace—Welch, Mealy & Montrose—Lord Chester & Story—Clark—Chas. Henry's Pets—Gordon & Day.

NEW ORLEANS.

Orpheum—Bee Palmer & Co.—Joe Laurie—Kenny & Hollis—Geo. Kelly & Co.—Oscar Mirano Trio.

OAKLAND.

Orpheum—Kitty Gordon & Co.—Jack Wilson & Co.—Chas. Wilson—Murphy & White—McCormack & Irving—Hubert Dyer & Partner.

PORTLAND.

Orpheum—Victor Moore & Co.—Hello Husband—Dancing Kennedys—Goslar & Lansby—Petty Reat & Bro.—Olson & Johnson—Jack La Vier.

ST. LOUIS.

Rialto—Aunt Jemima & Co.—Kane & Herman—Lyons & Yosco—Tabor & Green—Kawena Duo—Henry & Adelaide.

Orpheum—House of David Band—Dainty Marie—Ford & Cunningham—Marie Gasper—Bassett & Bailey—Rae Samuels—Jack Trainor & Co.

ST. PAUL.

Orpheum—Wm. Seabury & Co.—Bobby Randall—Coley & Jaxon—Primrose Four—Selbini & Grovini—Elly—Wallis Clark & Co.

SIOUX CITY.

Orpheum—W. & H. Browne—Carlton & Ballie—The Love Shop—Neal Abel—The Brants—Potter & Hartwell—Holden & Herron—Jimmy Conlin & Co.—C. & F. Usher—Grace Nelson.

SALT LAKE CITY.

Orpheum—Flirtation—Leon Varvara—Bobbe & Nelson—\$3,000 a Year—Kellan & O'Dare—Guy Weadick & Co.—Lord & Fuller—John & Nellie Olms.

bankers. (Second Half)—Curtis & Fitzgerald—Phil Davis—Durkin's Animals—Burke & Durkin—Maryland Singers.

AMSTERDAM.

(First Half)—Dave Roth—Howard Smith—Zuhd & Dreiss—Capt. Bett's Seals. (Second Half)—Nikko Jape—Jack McDermott—Hamilton & Barnes—Adelaine Bell Co.

ALLEGTON.

(First Half)—Maurice & Girle—Gindell Esther—Williams & Wolfus—Nester & Haynes—Snapshots. (Second Half)—DeCoes & Statser—Dunham & O'Malley—Taxie—Bobby Heath Co.—Thomas Saxophone.

ALTOONA.

(First Half)—Morlin—Hall & Francis—Ross Liddy Co.—Presser & Klass—Salon Singers. (Second Half)—The Philmers—Harry Antrim—Monroe & Willard—Bison City Four.

BRISTOL.

Sherley Boys—Murphy & Lang—Great Howard—Musical Van Cooks.

BINGHAMTON.

(First Half)—Le Hofman—Mack & Reading—L. & B. Berkoff—Chung Hwa Four—Chas. Del Vecchio—Frank Bush—The Crawfords. (Second Half)—The Herberts—Eddie Richards.

CHESTER.

(First Half)—Royal Sydneys—Hank Brown Co.—Jas. B. Carson Co.—Clayton & Edwards—Brown's Indian Band. (Second Half)—Redford & Winchester—Cantwell & Walker—Four Jacks and Queen—Christy & Bennett—Bostock's Riding School.

CANTON.

Four Dancing Demons—Daniels & Walters—Burke, Walsh & Nana—James Grady Co.—Norwood & Hall—Bud Snyder Co.

CORTLAND.

K. & F. Berkoff—Chas. Del Vecchio—Fred & M. Cole—Tony & George.

CLARKSBURG.

(First Half)—Amanda Gilbert Boys—Henry & Moore—Quixey Four—Francis Renault. (Second Half)—Alfred Farrell—Infeld & Noblet—Judson Cole—Hazel Green Co.

EASTON.

(First Half)—DeVoe & States—Cunham & O'Malley—Taxie—Bobby Heath Co.—Thomas Saxophone. (Second Half)—Maurice & Girle—Gindell Esther—Williams & Wolfus—Nester & Haynes—Snapshots.

ELMIRA.

(First Half)—Jim & Irene Marilyn—Tony George—Ferro & Coulter—Century Girls. (Second Half)—The Crawfords—Frank Bush—Century Girls.

GREENFIELD.

(Second Half)—That Trio—Kupie Girls—Chung Hwa Four—Paulette Bay.

GLENS FALLS.

(First Half)—Jack McCormott. (Second Half)—Marie Hart—Fred Elliott—Overholts & Young—Broadway Four—Pedestrianism.

GENEVA.

(First Half)—Jessie Keller—F. & M. Dale—What Love Will Do. (Second Half)—Smith & Revere—Stanley & Lee.

GOVERNSVILLE.

(First Half)—Niko Trio—Stanley & Lee—Weber, Beck & Frazer—Princess Waletka. (Last Half)—Princess Waletka—Zuhd & Dreiss—Betts Seals.

HAZELTON.

(First Half)—Helen Primrose—Adelaide & Dwyer—Chabot & Tortini—Bill Genevieve Walter. (Last Half)—Novelties Perots—John O'Malley—Ben Mesoff & Co.—White, Black & Useless.

HARRISBURG.

(First Half)—The Philmers—Harry Antrim—Monroe & Willard—Bison City Four—Harry Tom Linton. (Last Half)—Morlin—Hal & Francis—Russ Laddie Co.—Fesler & Klass—Salon Singers.

ITHACA.

Lee Hofman—What Love Will Do—Mack & Reading—Festo & Coulter—Hi. & Irene Marilyn.

JAMESTOWN.

(First Half)—Robert & Robert—Shields & Ogles—Faden Trio—Les Marchantes. (Last Half)—Rena & Florence—Francis Bros.—Yachting.

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Mrs. Geo. Primrose

Including JOHN GOSS, TOM MOLLOY, RICHARD ROBERTS, DAN HALEY, MATT MOLLOY, E. BOOTH PLATT

\$10 TOP ON NEW YEARS

(Continued from Page 4)

\$3.50 top, got \$12,900 on the week. "When We Are Young," which played its first week here at the Broadhurst Theatre, got \$11,430 on the week.

George M. Cohan's three shows, "The Meanest Man in the World," in which he is appearing himself at the Hudson Theatre, "The Tavern" at the George M. Cohan Theatre and "Mary" at the Knickerbocker Theatre, played to the following receipts, respectively: "Meanest," scaled to \$3.50 top, \$21,000; "Tavern," scaled to \$3.50, \$17,200, and "Mary," scaled to \$5 top, \$25,300.

"The Outrageous Mrs. Palmer," which finished its engagement at the 39th Street Theatre last Saturday night, managed to play to \$11,650 last week at \$3.50 top on Saturday night, while "Spanish Love," Wagenhals and Kemper's show, which has developed into a hit at Maxine Elliott's Theatre, where the prices were boosted to \$4 top on Saturday, got \$15,450 on the week. Wagenhals and Kemper's other hit show, "The Bat," at the Morosco Theatre, playing to standees at almost every performance, got \$18,200 last week, with the prices scaled to \$4 top.

David Belasco refused to raise the prices at any of his three current productions last week, with the result that Frances Starr in "One" at the Belasco played to \$15,100, Ina Claire in "The Gold Diggers" at the Lyceum Theatre got \$16,430, and "Call the Doctor" at the Empire Theatre garnered \$13,800.

"Heartbreak House," the Theatre Guild's first production of the season at the Garrick Theatre, is playing to capacity business at \$3 top, and, last week, when it got \$12,000, it played to absolute capacity. The Gaiety Theatre, where Frank Bacon is playing in "Lightnin'," raised its prices from \$2.50 to \$4 top, with the result that the week's receipts totaled \$16,500.

"Kissing Time" at the Astor Theatre, where the prices were raised to \$4 top on Thursday night and to \$5 Saturday night, played to \$17,200 on the week, which is the best the show has experienced since it arrived in New York from the road. Holbrook Blinn, in "The Bad Man," at the Comedy Theatre, has been playing to capacity business at that house, but last week, as a result of a boost in the price scale, the show got \$17,000. William A. Brady's "The Skin Game" at the Bijou Theatre got \$12,500 last week, chiefly because of the price boost. One of Brady's other shows, "Opportunity," played to \$9,650, which is of the best weeks this show had.

William Faversham, who opened last

week at the Booth in an adaptation of Mark Twain's "Prince and the Pauper," played to \$12,000. Mr. and Mrs. Coburn in "French Leave" at the Belmont Theatre, played to \$8,700. Ben-Ami in "Samson and Delilah" at the Greenwich Village Theatre, managed to play to \$4,300. And "Rollo's Wild Oat" at the Punch and Judy Theatre, where it opened last week, got \$4,000 on the week, but chiefly because the scale was boosted to \$4 top on Thanksgiving Day and Saturday night.

"Pitter Patter," at the Longacre Theatre, where the scale was boosted to \$4 top, got \$12,000 on the week. It has played to more than that in weeks when there was no holiday. "Hello Lester" at the Cort, managed to play to \$13,040 last week, chiefly as the result of the boost in prices. Patricia Collinge, in "Just Suppose," at Henry Miller Theatre, played to \$14,500. Mary Nash in "Thy Name is Woman" at the Playhouse, where this latest Brady production opened last week, has developed into a hit and, with the top scale boosted to \$4 on Saturday night, played to \$14,000 on the week.

"Little Old New York," at the Plymouth Theatre, got \$11,000 on the week, the \$4 top scale on Saturday night helping the show to achieve its total receipts on the week. Helen Hayes, in "Bab" at the Park, played to \$13,300 on the week, the boost in the scale helping that show to no inconsiderable extent.

"Irene," the "perpetual" musical hit at the Vanderbilt Theatre, which boosted its scale beginning last Wednesday night, played to \$19,200.

Every hotel along Broadway was crowded to capacity during the entire week. The restaurants and midnight shows did capacity business and the Palais Royal, where Paul Whiteman's Orchestra and Carl Hyson and Dorothy Dickson are holding forth now, instead of the revue which used to be the attraction, took in \$35,000 last week. This is the largest week's takings ever achieved there.

GRACE VALENTINE ENGAGED

Grace Valentine has been added to the cast of "A Man's Home," a forthcoming Ralph Ince picture to be released by Selznick and adapted for the screen by Edward J. Montague, from the story by Edmund Breese and Anna Steese Richardson. The others in the all star cast, now completed, are Harry Morey, Kathryn Williams, Faire Binney, Mat Moore, Roland Bottomley and Marg Sedden. The picture is being made at the Selznick studios in Fort Lee.

DRAMATIC and MUSICAL

"DADDY DUMPLINGS" A CLEAN COMEDY OF HOME LIFE

"DADDY DUMPLINGS." A comedy in three acts by Earle Carroll and George Barr McCutcheon. Presented by Earle Carroll at the Republic Theatre, Monday evening, November 22, 1920.

CAST

Henry Daniel Domplins	Maclyn Arbuckle
Sydney Danks	Percy Moore
Richard Watson	Louis Kimball
Florence	Florence Flinn
Alexander Napoleon	Andrew Lawlor, Jr.
Marie Louise	Helen Chandler
Percival Wilberforce	Gardner Lawlor
Harold	Leland Chandler
Betsy	Elizabeth Gulick
Rosemary	Georgine Haldorn
Ginger	By Himself
Dubbs	Isidore Marcell
Maurice	Franklyn Hanna
MacPherson	Dan Dawson
Eric	Percy Richards
Lizzie	Olive May
Stokes	Madeline Murphy
Quinn	Frances Murray
Priscilla Penn	Anna MacIntyre
Delia	Mary Crane
Lucinda	Betty Rutland
First Officer	Thomas Carey
Second Officer	Frank Hall
Matron	Margaret Donna

After jogging about on the road for several months while Earle Carroll was considering the advisability of holding his "Lady of the Lamp" show at the Republic until he had the laugh on those who dubbed it a flivver, "Daddy Dumplings," the joint work of Carroll and George Barr McCutcheon, arrived in town last week just in time to spread good cheer among the kiddies before Christmas time.

"Daddy Dumplings" is a simple, clean little comedy, a concoction of humor and pathos designed to make merry the hearts of both young and old. It is, however, essentially a kiddies show. There is nothing startling about the story it tells, the outcome being obvious from the very start. But it is a good show and there is room for more of its calibre along the street called Broadway.

Daddy Dumplings is a kindly old soul who has known life's hardships and who, in his declining years, has inherited a snug fortune, which he puts to good use in surrounding himself with a brood of foundlings. They are all very happy until, one day, comes the news that a cousin, the rightful heir, has succeeded in setting aside Daddy Dumpling's inheritance. As a result, the little family is turned out. The children are taken back to the foundlings home and Daddy Dumplings seeks work as a clerk. Then comes a day, however, when all is righted and Daddy is returned his fortune and once more surrounds himself by his brood of youngsters.

Maclyn Arbuckle, is excellent in the role of Daddy Dumplings. Of the kiddies, perhaps Georgine Haldorn and Andrew Lawlor, Jr., offer the best characterizations.

PLAYLET BILL SET

The group of playlets to be produced at the Moroso Theatre Friday afternoon, December 10, by the League of American Pen Women, will be staged by Grace Griswold and Jessie Bonstelle. Four plays will be offered, "P's and Q's," by Annie Nathan Meyer; "The Door of Miracles," by Ruth Murray Underhill; "Euphemista," by Elizabeth de Alaga, and "White Tulips," by Faith Van Valkenburgh Vilas.

GABEL'S THEATRE REOPENED

Gabel's Theatre, ordered closed by Joseph O'Hanlon, a fire department battalion chief, a week ago Monday, was hastily repaired to conform with the regulations of the law and was allowed to reopen on Wednesday, after O'Hanlon had inspected the place a second time.

MAE DESMOND DOES ANOTHER

PHILADELPHIA, Nov. 25.—"What's Your Husband Doing?" an amusing farce, was presented this week in the Orpheum Theatre, Germantown, by Mae Desmond and her company, under the personal direction of Harry E. McKee, who enacted also the role of policeman. To avoid masculine complications, the author, in his farce comedy, places two husbands in perfectly innocent situations, although appearances are much against them. So, when the husbands and wives, none of whom, of course, should have been in a certain roadhouse on a certain night, fall into a dragnet spread by blundering constables, the fun appeals to an audience.

The fun continues in the third act, the scene being set in a police station, when one of the husbands presides as the justice of the peace and has the satisfaction of passing sentence on his own wife and his friend's wife, on the charge of drinking absinthe in public, creating a hilarious situation.

The action of the play takes place in the office of the lawyer, a character ably filled by the leading man of the company, Frank Fielder. Mae Desmond played Beatrice Ridley, an innocent wife.

"THE DREAMER" BEING FIXED

"The Dreamer," in which Alexander Carr has been appearing, has been withdrawn by William A. Brady in order to allow Jules Eckert Goodman, author, to make some changes. It is expected that Carr will begin rehearsals in about two weeks, preparatory to opening in New York.

"THY NAME IS WOMAN" SPANISH MELODRAMA WELL PRESENTED

"THY NAME IS WOMAN." A melodrama by Carl Schoner and Benjamin F. Glazer. Presented by William A. Brady, at the Playhouse, Monday evening, November 15, 1920.

CAST

A Woman	Mary Nash
A Man	Jose Ruben
A Soldier	Curtis Cooksey
A Frontier Guard	Edwin Maynard

Like the opera "Carmen," Benjamin F. Glazer's adaptation of Carl Schoner's German stage piece is a vivid, colorful, melodramatic concoction, with a Spanish setting in which primal passions result in a tragic end for the woman. It serves to bring Mary Nash back to the American stage and boasts of the smallest cast to be seen on Broadway, its four episodes being enacted by but four people.

The action takes place in the defiles of the Pyrenees. Petro, sickly and old, is a smuggler, as well as the jealous mate of a young wife. Craftily, he has evaded the law, and many is the bolt of French lace he has successfully smuggled over the border. All efforts of the authorities to ensnare him have been in vain. So the scheme is finally hit upon to send a strapping young soldier to trap him through stimulating the suppressed desires of his young wife.

Alive to the trick, the sly old smuggler orders his wife to surrender herself to the young soldier, while he continues to ply his smuggling under the very nose of the latter and thus ruin him in the eyes of his officers. But, for all his cunning, Petro overlooked the ways of Nature. As the story unfolds, the woman's passion becomes aroused. All she has ever craved the young soldier has to offer and old Petro, realizing too late that the trap he has set is a failure, kills her in a fury for her faithlessness.

Mary Nash was all the role of the faithless wife demanded. Jose Ruben offered a vivid character study as the crafty old smuggler. Curtis Cooksey looked, as well as acted, the part of the "physically fit" young soldier. Edwin Maynard capably plays a small character part.

"ROLLO'S WILD OAT," CLEVER LITTLE COMEDY, HAS LAUGHS GALORE

"ROLLO'S WILD OAT." A comedy in two acts and an interlude by Clare Kummer. Produced by Miss Kummer at the Punch and Judy Theatre, Monday evening, November 22, 1920.

CAST

Newston	Ivan Simpson
Lydia	Marjorie Kummer
Rollo Webster	Roland Young
Mr. Stein	Dore Davidson
Goddle MacDuff	Lotus Robb
Mrs. Park Gales	Edythe Tressider
Whortley Campderdown	J. Palmer Collins
Thomas Skitterling	Manuel A. Alexander
George Lucas	Stanley Howlett
Aunt Lane	Grace Peters
Horatio Webster	J. M. Kerrigan
Bella	Eleanor Cox

"Rollo's Wild Oat," the Clare Kummer comedy which the Selwyns opened in Far Rockaway last season and, after playing some road time, was closed for repairs, only to be eventually discarded by the Selwyns, opened at the Punch and Judy last week under the management of the author.

It is a clever little comedy, quite the best that Miss Kummer has done. Without doubt it was cut to fit the special talents of Roland Young, the featured player. And, in the cutting, the writer did a good job, for we can't remember when we ever saw this extra dry comedian in a more ingratiating role.

The story is that of a quiet, mild young man who decides to spend his inheritance as an actor-manager with original ideas of production. No girlie and music shows for him. It was serious stuff he intended to give the public.

So "Hamlet," was decided upon. He engaged a girl to play Ophelia who admitted that appearing on the stage frightened her to death. That's just the way Ophelia should be played, according to Rollo. All would have gone well, perhaps, if Rollo's uncle had not persuaded him from appearing, at the last moment, by a clever ruse. The rest of the plot is given to the paving of the way to perpetual happiness for Rollo and the young lady cast to play Ophelia.

Lotus Robb, appearing in the latter role, is excellent. There is also a capable supporting cast.

"MEET THE WIFE" OPENS

PLAINFIELD, N. J., Nov. 22.—The new domestic farcical comedy "Meet the Wife," had its tryout in the Plainfield Theatre tonight. The cast includes Will Deming, as George Strange, an inventor; his wife, Beth Merrill; her mother, Marie L. Daly, as Mrs. Ichabod Preston Gibbs; Harry Lillard, as Prof. Erastus Wells; his daughter Florine, impersonated by Edith Luckett; his wife, Susanne, impersonated by Lillian Kemble; Charles Mackay, as Dr. Stevens; Frank Allworth, as a fellow inventor; Jack Cross, as police lieutenant Harry Hamil.

The parts were well taken, but, to some, it seemed too long for the actual telling of the story. Marie Daly, as the carping mother-in-law, got a good deal of the traditional mother-in-law stuff across and wound up by admitting that her son-in-law was right with his ideas as an inventor, after three years of failure. Will Deming had the centre of the stage most of the time and put up a pretty good part. Beth Merrill was a close second in her part of a devoted but somewhat jealous wife, who, like her mother, had to admit, in "letting George do it," that he had the right idea of how to foil a bunch of crooks.

The comedy is rather strangely mixed with the melodrama. The audience did not seem to know which to follow, the comedy or the more serious thread.

NEW PEPE PLAY OPENS

ATLANTIC CITY, N. J., Nov. 25.—The Vaughan Glaser Players, which has been holding forth at the Woods Theatre here for the past few weeks, this week presented "Her Birthright," a new drama by Edward Peple, under the sponsorship of A. H. Woods. An unusually excellent performance was given of a play which is somewhat akin to "All Soul's Eve," in that it deals with the influence of a mother who is dead, over the destinies of her young daughter and the man who was her father.

The leading role offers uncommon possibilities to an actor of unmistakable talent. It is that of a man who, on the eve of his marriage, is confronted by former mistress and the knowledge that he is the father of her seven-year-old daughter. He refuses to accept the child or give it his name, and the mother dies by her own hand.

After her death, the man feels her influence and, in the delirium of a nervous collapse, hears her voice. Thus the mother's influence finally persuades the man to accept the little girl, and, once installed, the child soon wins his heart. Meantime, the fiancee of this unfortunate man has decided to give him up. But, through the influence of the child, the sick man and his sweetheart are finally reconciled.

Mr. Glaser, even with the scant and hurried preparation of the stock player, conveyed clearly and convincingly the fact that it was an exceptionally fine part. His work was of unusual merit and surprised not a few, in spite of the consistently good work done by him during the past few weeks.

However, the play seemed not yet to be in that smooth and plausible condition which permits of flexibility of reading on the part of the actor. It needs attention, of course, but even as it stands, "Her Birthright" appeared to make no inconsiderable impression.

"WHEN WE ARE YOUNG" ANOTHER ROMANCE OF BOARDING HOUSE LIFE

"WHEN WE ARE YOUNG." A comedy in three acts by Kate L. McLaurin. Presented by the Shuberts at the Broadhurst Theatre, Monday evening, November 22, 1920.

CAST

Carey Harper	Henry Hull
Sam	George Marion
Annie Laurie Brown	Alma Tell
Robert Jamison	Frank Monroe
Mrs. Tanner	Grace Reals
Marcet Blair	Helen Gilmore
Halcyon Days	Dorothy Day
Leo Martin	Oliver Hall

Boarding house atmosphere, especially when it is an admixture of fried onions and the odor arising from leaky gas mains, seems an ideal field for romantic drama. "39 East" was born, bred and thrived in a boarding-house atmosphere and now comes "When We Are Young," another hall-room comedy.

In spots, it is appealingly human, but, for the most part, it is marred by an arbitrary and improbable plot. There are, however, some excellent bits of acting. George Marion's characterization of a faithful old negro retainer is especially mellow and ingratiating. Henry Hull and Alma Tell are not half bad in respective roles of wastrel and shop girl.

The story is that of a young man, the last of an impoverished family, who has wasted his substance. All that remains is the family library. He is hospitably sheltered in the boarding house of an old friend of the family. There he continues his riotous indulgence until, one day, he discovers a drab little shop girl, who lives upstairs in a hall bedroom, plundering his library to feed her romantic imagination. Of course, she saves him from his wicked ways and encourages him to honest toil.

MINERS BRONX, WEEK OF DEC. 6

JOHN

WALTER

BARRY—LAFOYE

A COMICAL CUSS
WHO MAKES 'EM LAUGH

A STRAIGHT MAN
WHO SINGS

"ACES BACK TO BACK"

WITH THE "BON TON GIRLS"

STARS OF BURLESQUE

PRIMA DONNA
STEP LIVELY GIRLS
LATE OF A. E. F. IN
FRANCE AND GERMANY

LOUISE CARLYLE

PERSONAL
DIRECTION
EMMETT
CALLAHAN

Soubrette
PARISIAN.
WHIRL

TRIXIE "PATSY" AYERS

DIRECTION
GEO. M. KING
and
HARRY BESTRY

INGENUE MYRTLE ANDREWS BROADWAY
BELLES

AUSTRALIAN
SONGSTRESS
PRIMA
DONNA

LILLIAN ROCKLEY

PAT
WHITE
GAETY
GIRLS

YES, I'M
NEW TO
BURLESQUE

GLADDIE RILEY

WITH
POWDER
PUFF REVUE

Soubrette
SPEEDING
ALONG ON
THE AMERICAN
CIRCUIT

BETTY PALMER

THIS WEEK
STANDARD
ST. LOUIS

DOING
DUTCH

KARL BOWERS

WITH THE
SOCIAL
FOLLIES
DIRECTION
ROEHM &
RICHARDS



WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY WHITE AND ULIS AL

"IN A
LEAGUE OF
SONGS AND SMILES"



VERSATILE
SOUBRETTE
AND

MARY

MYERS and KNISE

Direction—IKE WEBER

NETTIE

INGENUE
THE
WHISTLING
GIRL

YARD
AND
A HALF
OF
SPEED

WEE MARY McPHERSON

SOUBRETTE
MONTE
CARLO
GIRLS

**"CABARET GIRLS"
BEST SHOW KELLY
HAS EVER PUT ON**

"The Cabaret Girls," with an evenly balanced cast and a lively bunch of chorus girls, offered a clean entertainment last Thursday night at Manager Joyce's Star Theatre, to a holiday crowd that packed the house.

The show was fast in every department.

The program shows Dot Barnette's name in bold type. This wee slip of a girl is deserving of the honor, as she is one of the cleverest little women we have seen at this house so far this season.

Miss Barnette is a pleasing little person to look at, with no end of magnetism, who has improved considerably in her work in every respect since we saw her last season. One would wonder, to look at her, where that big strong voice comes from. Her numbers went over well, she reads lines and works in scenes cleverly and wears beautiful dresses, in fact better than any she has shown us in the past. Her lavender dress of silk and lace we liked best, for it was prettily designed.

The comedians are Bert Rose and Fred C. Hackett. The former has not been with any shows around New York in several

years. The last time we saw him was with the Star and Garter Show.

Rose is a Hebrew comedian and ranks with the best we have seen so far. He is fast, funny and has most amusing facial expressions.

Hackett is doing an old man character, but only in dialect and make-up, as he works very fast all the time and gets more laughs out of the character than most others. He is neat in his dress and, as one would say, "old with young ideas."

Both these boys work hard and had the house in a good humor all evening.

Ethyle McDonald is new prima donna to burlesque patrons in the East and we like her style. She is a blonde with a pleasing form and personality. She also has an agreeable voice, and knows how to sell her numbers. She is, in addition, a very good woman in bits, as she reads lines distinctly and "feeds" nicely. She also has fine stage presence. Her wardrobe looks well from the front of the house.

Bertha Startzman, who has gained some weight since we saw her last, which improves her appearance, is the soubrette.

She is working better this season and injected a lot of "pep" into the show with her numbers. Her make-up is good and away from others. She, too, wears pretty dresses.

Ben Holmes is the straight man and a good one. He is a dandy talker and dresser.

Earl Sheehan is also doing straight. Roy Burgess is the juvenile and does nicely.

Nellie Clark, a stunning looking blonde, with a strong contralto voice, leads several numbers successfully.

One of the best numbers in the show, "I'm Looking for Someone" was offered by Miss McDonald, who sang it splendidly. This number was also used in the finale of the first part.

The "flirtation" bit pleased, as Rose, Hackett and the Misses Barnette and Startzman did it.

Hackett and Rose, in female attire, worked up a good comedy scene in one, assisted by Sheehan, Burgess and Miss Startzman.

In a "lingerie" number, Miss Barnette

sang a French number very cleverly and acted the part well. She was assisted by the chorus working in front of a plush drop.

In a trio, Miss Clary, assisted by Sheehan and Burgess, were a big hit, singing two numbers and an encore.

Hackett and Holmes did very nicely with their comedy talking act, which they finished by playing saxophones.

The "boss of the house" bit pleased the audience the way Rose, Hackett and the Misses Barnette, McDonald and Startzman did it.

A pretty duet by Miss Barnette and Sheehan easily caught on. They also offered a neat dance at the finish.

The burlesque operatic bit offered by the principals was well staged, as was the finale of the first part.

Miss Barnette, in a dress suit, made a good looking boy. She carries herself well.

Holmes' recitation on Dan McGraw was well done.

The talking specialty given in one by Miss Barnette and Sheehan was thoroughly entertaining.

The show is well costumed, the scenery pleasing to the eye and the electrical effects good.

"The Cabaret Girls" is not alone one of the best shows that has been at the Star this season, but the best show Mike Kelly has ever had. It's a success. SID.

JACK CALLAHAN

WITH
GOLDEN
CROOKS

MYSTERIOUS TRAMP

PRINCIPAL COMEDIAN

FIRST SEASON
IN
BURLESQUE
WATCH ME

JOE YOUNG

DOING COMEDY
WITH
SWEET SWEETIE
GIRLS

JUVENILE
AND NUMBER
PRODUCER
DIRECTION
IKE WEBER

EDDIE LLOYD

KEEPING
OUT OF
TROUBLE
WITH
BATHING
BEAUTIES

IN OUR
SPECIALTY
"FUN AT THE
BOX OFFICE"

BILLY NOBLE & BROOKS

REGINA

WITH
FLASHLIGHTS
OF
1920

FEATURED
COMEDIAN
WITH
BERNSTEIN AND
GALLAGHER'S
BATHING
BEAUTIES

JACK HUNT

SEASON
1919-1920
1921-1922
1923

CHIEF
MISCHIEF
MAKER
SKATING
AROUND
AMERICAN CIRCUIT

FRED REEB

Principal Comedian
Eddie and Tom Sullivan's
"Mischief Makers"

HEBREW
COMEDIAN
DOING
FINE
WITH

JACK LA MONT

BERNSTEIN
AND
GALLAGHER'S
BATHING
BEAUTIES

HAVEN'T A
MINUTE TO
MYSELF
WITH

JIM HORTON

ROSE SYDELL'S
LONDON BELLES
THIS SEASON.
GET ME?

PRINCIPAL
COMEDIAN
DIRECTION
IKE WEBER

HERBIE GLASS

WITH
SOCIAL
FOLLIES

TWO GOOD
MEN
—
ONE CUTE
LITTLE GIRL

FRANCIS-ROSS AND DUROSS

WITH
BOSTONIANS
—
DIRECTION
IKE WEBER

DANCING
INGENUE
AND
JUVENILE

GLENN AND RICHARDS

JACK
WITH
BOSTONIANS
—
DIRECTION
PAULINE COOKE

PRIMA DONNA
OF CLASS
SONGS IN
SEVEN
DIFFERENT
LANGUAGES

Lucille Rogers

AT NATIONAL
WINTER GARDEN
VOICE
PERSONALITY
AND
LOOKS

PRIMA
DONNA
CABARET
GIRLS

Ethyle McDonald

FIRST
TIME
IN
EAST

SOUBRETTE
DIRECTION
ARTHUR
PEARSON

PATTI MOORE

WITH
STEP
LIVELY
GIRLS

First Come First Served

Space in the Christmas Issue of the "Clipper" is fast being filled, copy being given the best position available at the time it is received. In order to insure yours being well placed, forward it at once. Do it now.

First Come First Served

ORCHESTRA NEWS

U. S. GOVT. TO TEACH MUSIC

Young men who have had no musical training but who wish to play a musical instrument can receive instruction by enlisting in the United States Army. Major Gen. P. C. Harris, adjutant general, announced this week that the army is prepared to teach music to recruits, regardless of previous training in the art.

Uncle Sam has a jazz factory of his own, fully equipped and ready for business. Recruits who have a yearning to learn music will be sent to the 7th Recruit Depot Band, Columbus Barracks, O., where two hundred musicians are to be trained.

Band Leader Frank J. Weber of the St. Louis Symphony Orchestra, has been placed in charge of the school, with four assistants. Classes will be organized in reed, brass and percussion instruments, and instruction in harmony and higher music given those who desire it.

AL SANDERS BACK FROM FRANCE

After touring the principal cities of France for nine months with the "Jambon Jazz Band," Al Sanders has returned to the United States, where he is meeting with success organizing novelty orchestras. He is at present with one of his combinations playing at the Seelbach Hotel, Louisville, Ky.

Sanders will be remembered by Broadway's song world as the pianist at the Tokio.

VINAL WITH GRIFFIN FILM

Edgar A. Vinal, musical director, has been engaged to succeed C. Meech as musical director with D. W. Griffith's "Way Down East" picture now playing on the Pacific Coast. Mr. Meech has been transferred to one of the eastern pictures. Mrs. Vinal (Dell Evans) will travel with Mr. Vinal for the season.

WHITEMAN WRITING SONGS

Paul Whiteman, the leader of the Palais Royal orchestra, which enjoys the distinction of being the highest paid organization of the kind in New York, is writing a number of songs which will in the near future be released by one of the big music houses.

VETERAN LEADER STILL ACTIVE

SAN FRANCISCO, Cal., Nov. 29.—Marcus M. Blum, one of the founders of the western coast musical union and one of the oldest leaders in the state is still actively engaged as a band and orchestra leader.

SHERIFF IS A LEADER

John Mac Luskie, sheriff of Luzerne County, Pa., is also a band and orchestra leader. He is leader of the Majestic Theatre orchestra and also has a band in Pittstown, Pa.

THE HICKMAN OF ST. LOUIS

Gene Rodemick, the society orchestra of St. Louis, is doing a big majority of the best orchestral work in and about this city where he is called the Art. Hickman of St. Louis.

PRYOR OPENS ON DEC. 4

Arthur Pryor and his band open the winter season at Miami, Fla., on December 4. The Pryor organization will remain in Florida for three months.

AMERICAN 5 IN PARIS

The American 5, a Yankee jazz band, is now playing at Rector's in Paris. Dave Wallace, a brother of Banjo Wallace, is the director.

SEMON AT LAKEWOOD

Herzberg's orchestra will again be heard at Laurel in the Pines, Lakewood, N. J., this season. Clarence Semon is director.

FADETTE'S STILL PLAYING

The Boston Fadettes, the women's orchestra which, under the leadership of Caroline B. Nichols, played an extended vaudville engagement in all the two-a-day houses over twenty years ago is still in existence.

Under Miss Nichols' direction the orchestra is now playing at the Strand Theatre, Flint, Mich.

HARRIS AT THE PENNSYLVANIA

Nat Harris is the musical director of Erdody's new Pennsylvania Hotel orchestra which is attracting hundreds of visitors each night to the big hotel. The Pennsylvania is spending many thousands of dollars in the daily papers to advertise the orchestra which they claim is the finest in all New York.

J. B. TROTTER AT MIAMI

James B. Trotter, who formerly had charge of the orchestras in the big Jacksonville, Fla., winter hotels now is playing with his orchestra in Miami. Trotter has a big organization which is appearing at one of the big dance resorts. In addition to this organization he has two orchestras in Miami hotels.

MANDOLIN DEPT. IN SCHOOL

There is a mandolin department in the Frostburg, Md., Normal School which is attended by scores of the students and the mandolin orchestra is one of the big musical attractions of the institution. Gertrude T. Morgan is head of the school's department of music.

STUBBS HAS NEW ORCHESTRA

Al. Stubbs has recently organized a new novelty orchestra which he calls "Stubbs' Sensational Syncopaters." The orchestra is doing a lot of work in and around New York and Stubbs advertises it with the catchline "The success of your dance depends on your music."

MERLE EVANS SIGNS CONTRACT

Merle Evans, bandmaster with the Ringling Brothers circus last season, is now leading an orchestra in Wichita, Kansas. Last week he resigned with the Ringlings and next season will again have charge of the music of the big circus.

OPHEUM ORCHESTRA GOOD ONE

SAN FRANCISCO, Cal., Nov. 29.—The Orpheum Theatre orchestra now composed of thirteen picked musicians is one of the best theatre organizations on the coast. Raymond Bone is leader.

SCHULTZ HAS FINE ORCHESTRA

Herman C. Schultz, leader of the orchestra at Shea's Buffalo Theatre, has one of the best organizations in all vaudeville. The playing of the orchestra is always one of the features of the show.

BARAVILLE IS GEN. DIRECTOR

Victor Baraville, now leading the Broadhurst Theatre orchestra, is general musical director for the Shuberts and has the engaging of all the Shubert leaders.

AFTER BAKLANOFF AGAIN

CHICAGO, Ill., Nov. 13.—A new attempt is now being made to deport Georges Baklanoff of the Chicago Grand Opera Company.

PRENTISS WITH THE JONES SHOW

Park B. Prentiss is leading a thirty-piece brass band with the Johnny J. Jones Exhibition Show now playing in Florida.

SHEPHERD WITH STANLEY CO.

Will C. Shepherd is now general music director of the Stanley Co. of America, a circuit of thirty motion picture theatres.

BERT GREENE AT POLI'S

Bert Greene is now leader of the orchestra at Poli's Theatre in Springfield, Mass.

ABOUT YOU!

(Continued from Page 17)

Beatrice Burrowes has been added to the cast of "Irene."

Jean Claire has joined the Gorham Review, which will go to New Orleans.

Smith and Cook will open next week on the Loew Circuit at Knoxville, Tenn.

Harry Santley is to be placed in charge of the New York office of Jack Fox of Chicago.

Moe Golberg, well known Chicago theatrical man, lost his third car by theft last week.

Victor Bins and Ethel Adelle have opened a new act and will show it in New York shortly.

Phil Baker has been engaged by F. Ziegfeld, Jr., to appear in the new "Midnight Frolic," beginning Dec. 6.

Donald Gallagher assumed the role opposite Helen Hayes in "Bab" at the Park Theatre on Monday night.

Herbert Heywood of "The Bad Man," has been elected justice of the peace in his home town, Voluntown, Conn.

Gordon Walton has produced a new act with two men and two women and will play the western time with it.

Ranz Jackson, of Gray and Jackson, is trying to secure a Chicago theatre for the use of a permanent stock company.

Avery Hopwood has returned to New York after a stay of several weeks in the moving picture studios of California.

T. Dwight Pepple is to produce the new show at the Winter Garden, Chicago, next month, engaging the principals and chorus himself.

Joyce W. Gray, a member of Keyes stock company, underwent an operation in Chicago last week for an abscess on the back.

Helen Lane, member of "The Little Whopper" company, has been discharged from the American Theatrical Hospital, Chicago, as fully cured.

Harry Schmidt has been made a member of the law firm of Adolph Marks, the Chicago theatrical lawyer. He is widely known in the profession.

Harry L. Hanson, late of Feilds and Hanson, has been placed in Lewis and Gordon's "The Honeymoon," with Howard Smith and Mildred Parker.

Thomas V. Morrison, last seen in vaudeville with "The American Ace," has been engaged for the heavy role in Taylor Grinnell's new act "The Panama Kid."

The Packard Sisters, exhibition dancers, will sail December 3 for a tour of the Orient, to give dances in Hongkong, Shanghai, Tokyo, Manila and other cities.

Tillie Delaney of "The Social Follies" received a letter of thanks last week from the mayor of Worcester, Mass., for singing at the Deedy Benefit concert some weeks ago.

Ralph T. Kettering, press representative for the Jones, Linick and Schaefer circuit, Chicago, has fully recovered from his recent operations and expects to return from St. Augustine, Fla., Nov. 29.

Frederick S. Isham, author of "Three Live Ghosts," has signed a long term contract with Max Marcin, whereby all of his future original plays or dramatizations from his best sellers will be produced by Marcin.

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Dorothy Richmond, of The Dorothy Richmond Company, who was stricken with appendicitis last week and forced to undergo an emergency operation at the American Hospital, is reported to have passed the crisis.

Will Roehm, of the firm of Roehm and Richards, was called to his home in Buffalo last Wednesday to attend the funeral of his mother, who died the Sunday before. The Burlesque Club sent a wreath of flowers from its members.

Betty Mudge, well known in New York as a cabaret favorite, is in charge of the afternoon teas at the Winter Garden Cabaret, Chicago, which went into effect on November 25. Lada and the Louisiana Five supply the music.

Patricia Allen, soubrette at the Cafe Marquard, San Francisco, and formerly in burlesque, was severely burned last week in her dressing room, when a stove overturned while she was heating a curling iron and her clothing caught fire.

Margaret Daniels, who claims she was let out of the "Jimmie" company after two weeks' rehearsal, was awarded a decision against Arthur Hammerstein last week by the A. E. A. P. M. A. arbitration board. She asked two weeks' salary.

Dorothy Hart, a Chicago chorus girl, attempted suicide last week by swallowing chloroform. She was immediately rushed to the County Hospital. The matter has been referred to the chorus girls' department of the Equity by Chicago officials.

Ethel Barrymore, Jane Cowl, Eva LaGallienne, Peggy Wood, Helen Mac Kellar, Violet Heming, Marion Green, Frank McGlynn, Donald Brian, O. P. Heggie, Otto Krueger, Ralph Morgan and Fritz Lieber were entertained at a special luncheon last week by the Chicago Arts Club.

HARRIS, SELWYN, HOPKINS, JOINED

CHICAGO, Ill., Nov. 30.—Negotiations binding Sam H. Harris, the Selwyns and Arthur Hopkins in a new managerial triumvirate, brought to light the fact that Sam H. Harris will take over the two new theatres to be erected here by the Selwyns on North Dearborn and Lake streets. The work of construction has not, as yet, started, but the theatres will be a twin affair, backing up alongside of the alley which touches the Woods Theatre.

The house adjacent to the Woods Theatre will be operated by the Selwyns as a dramatic house; the theatre on the corner of Dearborn and Lake streets, which may be called the Harris, will be operated by Harris as a musical comedy producing headquarters.

The Grand Opera House, now leased jointly by Harris and George M. Cohan, will be managed exclusively by the latter after Aug. 1, 1922, but Harris will retain a half interest in the lease of the Grand. Under the terms of the new lease negotiated with the Hamlin, owner of the Grand, Cohan will reconstruct that playhouse within the next four years. This work of rebuilding may be done next summer. The gallery is eliminated in Andre Rebori's new plans for the Grand, which calls for an expenditure of about \$250,000.

The new Chicago theatres, promoted by Robert Beck, will be built by the Longacre Construction Company, which built the Woods Theatre and is now constructing the second Woods playhouse at Dearborn and Randolph streets. Howard Crane, of Detroit, is the architect for the new Selwyn and Harris Theatres to be erected here. The new houses will be modeled after the Times Square and Apollo Theatres in New York City. The Selwyn will seat 1,050, and the Harris 1,200.

Sam H. Harris, Arch. Selwyn and Irving Berlin were in Chicago last week. Berlin stated before he left that he would write a new revue every season for production at the Harris Theatre.

The alliance will give this new combination two houses in Chicago, six in New York, two in Boston (one to be erected), one in Philadelphia (to be built). They plan to devote their entire time to these cities.

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ROUTES OF SHOWS

COLUMBIA WHEEL

All Reeves Joy Bells—Orpheum, Paterson, 29-Dec. 4; Majestic, Jersey City, 6-11. Abe Reynolds Revue—Empire, Albany, 29-Dec. 4; Casino, Boston, 6-11. Best Show in Town—Gayety, Washington, 29-Dec. 4; Gayety, Pittsburgh, 6-11. Bostonians—Peoples', Philadelphia, 29-Dec. 4; Palace, Baltimore, 6-11. Bowery—Gayety, Rochester, 29-Dec. 4; Bastable, Syracuse, 6-8; Gayety, Utica, 9-11. Bon Tons—Casino, Philadelphia, 29-Dec. 4; Miner's Bronx, New York, 6-11. Big Wonder Show—Grand, Hartford, Conn., 29-Dec. 4; Jacques, Waterbury, Conn., 6-11. Dave Marion's Own—Gayety, Kansas City, 29-Dec. 4; open 6-11; Gayety, St. Louis, 13-18. Ed Lee Wrothe's Best Show—Gayety, Montreal, Can., 29-Dec. 4; Empire, Albany, 6-11. Flashlights of 1920—Empire, Toledo, 29-Dec. 4; Lyric, Dayton, 6-11. Follies of the Day—Lyric, Dayton, 29-Dec. 4; Olympic, Cincinnati, 6-11. Folly Town—Gayety, Detroit, 29-Dec. 4; Gayety, Toronto, Ont., 6-11. Girls de Looks—Bastable, Syracuse, 29-Dec. 1; Gayety, Utica, 2-4; Gayety, Montreal, Can., 6-11. Girls of the U. S. A.—Gayety, Boston, 29-Dec. 4; Columbia, New York, 6-11. Girls in Happyland—Stamford, Conn., Dec. 1; Park, Bridgeport, 2-4; Empire, Providence, 6-11. Golden Crooks—Miner's, Bronx, New York, 29-Dec. 4; Casino, Brooklyn, 6-11. Hip Hip Hooray Girls—Palace, Baltimore, 29-Dec. 4; Gayety, Washington, 6-11. Hits and Bits—Gayety, Pittsburgh, 29-Dec. 4; Park, Youngstown, 6-8; Grand, Akron, 9-11. Harry Hastings' Big Show—open, 29-Dec. 4; Gayety, St. Louis, 6-11. Jollities of 1920—Olympic, Cincinnati, 29-Dec. 4; Columbia, Chicago, 6-11. Jack Singer's Own Show—Star and Garter, Chicago, 29-Dec. 4; Berchell, Des Moines, Iowa, 5-8. Jingle Jingle—Majestic, Jersey City, 29-Dec. 4; Perth Amboy, 6; Plainfield, 7; Stamford, Conn., 8; Park, Bridgeport, 9-11. Lew Kelly Show—Star, Cleveland, 29-Dec. 4; Empire, Toledo, 6-11. Mollie Williams' Own Show—Gayety, St. Louis, 29-Dec. 4; Star and Garter, Chicago, 6-11. Maids of America—Columbia, Chicago, 29-Dec. 4; Gayety, Detroit, 6-11. Million Dollar Dolls—Empire, Newark, 29-Dec. 4; Casino, Philadelphia, 6-11. Powder Puff Revue—Berchell, Des Moines, Iowa, 28-Dec. 2; Gayety, Omaha, 6-11. Peek-a-Boo—Empire, Providence, 29-Dec. 4; Gayety, Boston, 6-11. Parisian Whirl—Empire, Brooklyn, 29-Dec. 4; People's, Philadelphia, 6-11. Roseland Girls—Columbia, New York, 29-Dec. 4; Empire, Brooklyn, 6-11. Ross Sydell London Belles—Jacques, Waterbury, 29-Dec. 4; Hurtig & Seamon's, New York, 6-11. Snappy Snaps—Gayety, Omaha, 29-Dec. 4; Gayety, Kansas City, 6-11. Social Maids—Gayety, Buffalo, 29-Dec. 4; Gayety, Rochester, 6-11. Step Lively Girls—Park, Youngstown, O., 29-Dec. 1; Grand, Akron, 2-4; Star, Cleveland, 6-11. Sporting Widows—Gayety, Toronto, Ont., 29-Dec. 4; Gayety, Buffalo, 6-11. Town Scandals—Hurtig & Seamon's, New York, 29-Dec. 4; Orpheum, Paterson, 6-11. Twinkle Toes—Casino, Boston, 29-Dec. 4; Grand, Hartford, 6-11. Victory Belles—Casino, Brooklyn, 29-Dec. 4; Empire, Newark, 6-11.

AMERICAN WHEEL

All Jazz Revue—Penn Circuit, 29-Dec. 4; Gayety, Baltimore, 6-11. Bathing Beauties—Star, Toronto, Ont., 29-Dec. 4; Academy, Buffalo, 6-11. Beauty Trust—Auburn, 2; Niagara Falls, 3-4; Star, Toronto, Ont., 6-11. Beauty Revue—Folly, Washington, 29-Dec. 4; Bijou, Philadelphia, 6-11. Broadway Belles—Gayety, Newark, 29-Dec. 4; Reading, Pa., 9; Grand, Trenton, 10-11. Big Sensation—Gayety, St. Paul, 29-Dec. 4; Gayety, Milwaukee, 6-11. Cabaret Girls—Empire, Hoboken, 29-Dec. 4; Cohen's, Newburgh, N. Y., 6-8; Cohen's, Poughkeepsie, 9-11. Cute Cuties—Academy, Buffalo, 29-Dec. 4; Cadillac, Detroit, 6-11. Follies of Pleasure—Lyceum, Columbus, 29-Dec. 4; Empire, Cleveland, 6-11. French Frolics—Gayety, Baltimore, 29-Dec. 4; Folly, Washington, 6-11. Girls from Joyland—Century, Kansas City, 29-Dec. 4; Lyceum, St. Joseph, 5. Girls from the Follies—Gayety, Minneapolis, 29-Dec. 4; Gayety, St. Paul, 6-11. Grow Up Babies—Gayety, Milwaukee, 29-Dec. 4; Haymarket, Chicago, 6-11. Hurly Burly—Englewood, Chicago, 29-Dec. 4; Standard, St. Louis, 6-11. Jazz Babes—Gayety, Louisville, 29-Dec. 4; Empress, Cincinnati, 6-11.

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Joy Riders—Bijou, Philadelphia, 29-Dec. 4;

Majestic, Scranton, 6-11. Kewpie Dolls—Reading, Pa., Dec. 2; Grand, Trenton, 3-4; Trocadero, Philadelphia, 6-11.

Kandy Kids—Empress, Cincinnati, 29-Dec. 4; Lyceum, Columbus, O., 6-11. Lid Lifters—Park, Indianapolis, 28-Dec. 4; Gayety, Louisville, 6-11.

Mischief Makers—Grand, Worcester, 29-Dec. 4; Plaza, Springfield, 6-11.

Monte Carlo Girls—New Bedford, 29-Dec. 1; Fall River, 2-4; Grand, Worcester, 6-11.

Naughty Naughty—Academy, Pittsburgh, 29-Dec. 4; Penn Circuit, 6-11.

Pat White's Gayety Girls—Cadillac, Detroit, 29-Dec. 4; Englewood, Chicago, 6-11.

Parisian Flirts—Pittsfield, Dec. 2-4; Gayety, Brooklyn, 6-11.

Puss-Puss—Haymarket, Chicago, 29-Dec. 4; Park, Indianapolis, 5-11.

Razzle Dazzle—Plaza, Springfield, 29-Dec. 4; Pittsfield, Mass., 9-11.

Round the Town—Gayety, Minneapolis, Dec. 6-11.

Record Breakers—Trocadero, Philadelphia, 29-Dec. 4; Star, Brooklyn, 6-11.

Some Show—Avenue, Detroit, 29-Dec. 4; Academy, Pittsburgh, 6-11.

Social Follies—Olympic, New York, 29-Dec. 4; Gayety, Newark, 6-11.

Stone & Pillard's—Majestic, Scranton, 29-Dec. 4; Binghamton, N. Y., 6-8; Auburn, 9; Niagara Falls, 10-11.

Sweet Sweetie Girlies—Gayety, Brooklyn, 29-Dec. 4; Olympic, New York, 6-11.

Tittle Tattle—Standard, St. Louis, 29-Dec. 4; Cenutry, Kansas City, 6-11.

Tiddle de Winks—Empire, Cleveland, 29-Dec. 4; Avenue, Detroit, 6-11.

Tempters—Cohen's, Newburgh, 29-Dec. 1; Cohen's, Poughkeepsie, 2-4; Howard, Boston, 6-11.

Tidbits of 1920—Howard, Boston, 29-Dec. 4; New Bedford, 6-8; Fall River, 9-11.

Whirl of Mirth—Star, Brooklyn, 29-Dec. 4; Empire, Hoboken, 6-11.

PENN CIRCUIT

Monday—Johnstown, Pa.
Tuesday—Cumberland, Md.
Wednesday—Altoona, Pa.
Thursday—Williamsport, Pa.
Friday—Lancaster, Pa.
Saturday—York, Pa.

SELLS-FLOTO CIRCUS SOLD

OMAHA, Nov. 25.—The Sells-Floto circus has been sold, with all of its paraphernalia, equipment, right, title and everything connected with it, also the Buffalo Bill (Col. William F. Cody) Wild West title and property, to Jerry Mugivan and his associates, all hailing from Indiana.

For twenty years the Sells-Floto circus has been a Colorado institution. It has traveled from one end of the country to the other, including eastern and western Canada. It is known and is the second largest circus in the world. All the moneys taken in were, heretofore, sent to Denver and seldom less than \$50,000 has been spent in wintering the circus, taking care of the animals, repairing and getting ready for the road in the spring, and most of the time, for instance last year, as much as \$180,000 was spent.

The circus will be wintered at the old winter quarters in North Denver this year as heretofore; no arrangements have been made to winter it here after that time, but it would be a shame if these gentlemen were not solicited and inducements offered to make their winter quarters in Denver, and it may be possible, because they own in addition the Hagenbeck-Wallace circus, the John Robinson shows, the Howes London and the Yankee-Robinson circuses.

The first stand played out of Denver will be at the Chicago Coliseum and the opening date will be April 9, 1921.

MONTREAL HALL BURNS

MONTREAL, Nov. 25.—The Jardin de Danse, a one-time popular amusement place in the city, was completely destroyed by fire this week. The damage done is estimated at \$30,000. Four firemen were slightly injured when a wall collapsed upon them.

"MAID TO LOVE" CLOSES

"Maid to Love," the Gleason and Block musical comedy, closed in Atlantic City on Saturday week. Attempts to find a Broadway or Chicago house for the piece are being made and if successful the piece will reopen around the first of the year.

COHAN HAS NEW SCRIPT

George M. Cohan is to produce another show, the piece being "Love and Live," a comedy by Vincent Lawrence which Edgar Selwyn is whipping into shape for an early session of rehearsals.

GEORGE BEBAN COMES EAST

George Beban arrived in New York last week. With him were Sol Lesser and Harry D. Wilson, Beban's personal representative. The nature of the eastern journey is, according to Beban, to consummate a booking tour which calls for his personal appearance in connection with his latest and yet to be seen photoplay titled "One Man in a Million."

Beban has arranged to be away from his Los Angeles studio for a period of three or four months. He will appear in the larger exchange cities throughout the country and will present a novel and well thought out routine at the conclusion of his pictures.

"I feel," said Beban, that the time has come when the motion picture public desires to come into more personal contact with the picture star. Nothing demonstrates this more than the thousands of personal fan letters received weekly by silent drama celebrities. I am what we would term a forerunner of this movement. I am blazing the trail for others, so to speak. I feel that the time will soon arrive when every picture star of consequence will arrange his or her studio work so that he or she can make a personal tour each year.

"Of course, this had to come gradually. Several years since, this would be impossible on account of the lack of conditions for personal appearances. But, with the new and beautiful theatres being constructed in every city and with the exhibitors willing to co-operate with artists, I can easily see the ultimate result."

In speaking about theatre-owners and their monuments in the form of beautiful and costly picture houses, Beban added that co-operation between the producers of pictures and artists and these men was essential—that the day of "panning" each other was over.

Mr. Beban is a firm advocate of clean pictures. "I have never been" he said, "a party to the filming of a sex or problem picture. I never will. And, should the time arrive when I am asked and must make vice photoplays, then I will quit the moving picture business and drive a truck."

TALMADGE SISTERS SIGNED

J. D. Williams last week confirmed the report that Norma and Constance Talmadge had signed with First National Exhibitors for a period of three years. It was also stated that more than \$20,000,000 is involved in the contract covering the future productions of the stars.

Williams asserted he signed the contract with the Talmadge sisters after first putting the question to a popularity referendum in more than 6,000 movie houses in the United States and Canada. There was a landslide of balloting in favor of the Talmadge girls, he says.

TO PLAY ONE NIGHTERS

SAN FRANCISCO, Nov. 26.—The Coast Amusement Company has organized "The Honey Maids" musical comedy company, which will play on a wheel composed of six towns, opening in Merced this week, playing one night stands. The company includes Nat Wentworth, Dorothy Arnold, Bert Wiggins, Al Field, Babe Moore, Jean DeVose, Olive White, Ray Whitcomb and Bonita Archer.

SEEKS PARDON FOR CRIME

SAN FRANCISCO, Nov. 25.—James W. Crowhurst, an actor who, at one time, was credited by the police with having built the basement crypt in which the murdered body of J. C. Denton was found in the Denton home last September, arrived in San Francisco last week to secure a pardon for a crime committed fifteen years ago. He says he was the "goat."

WILL WRITE TALMADGE TITLES

Burns Mantle, dramatic critic of "The Evening Mail," has entered into a contract with Joseph Schenck whereby he will write the titles and edit twelve of the Norma Talmadge pictures, exclusive of the John Emerson-Anita Loos pictures.

HOPP HADLEY BUSY AGAIN

The Producers' Service Company, an independent organization, has been formed by Harry Diggs and Hopp Hadley to handle independent productions.

LASKY STARTS STARS WORKING

SAN FRANCISCO, Nov. 26.—Many stars are shortly to appear for work at the Famous Players-Lasky studio here, according to announcement made by Jesse L. Lasky, upon his return last week. Among those scheduled are Elsie Ferguson, Dorothy Dalton, Ethel Clayton and Billie Burke. Lasky made known the fact that the super-special policy is to continue beyond the production of Cecil B. de Mille's "The Affairs of Anatol."

First of the arrival will be Miss Ferguson, who will be directed by William D. Taylor in a Paramount special, "Sacred and Profane Love," adapted by Julia Crawford Ivers from the play in which she appeared.

With Lasky arrived Edward Knoblock, the dramatist, who is to write Paramount photoplays at the studio, and Col. Robert Loraine, English actor, who is Lasky's guest while sojourning in Los Angeles during a halt in his world tour.

Mr. Lasky will remain for some little time in Hollywood personally to oversee the initial work on Cecil B. de Mille's production.

THOMAS EFFECTS BRING \$30,000

The effects of Olive Thomas, late screen star, were sold at auction last week, netting the sum of \$30,000. Nearly \$20,000 was realized from the sale of jewelry, and one of her two automobiles was sold for \$5,000.

Screen favorites and film fans vied with each other in bidding for a gold cigarette case with a watch on one end and inscribed, "To the only sweetheart I ever had," which was said to have been given to Miss Thomas by Jack Pickford, her husband. It finally went for \$850. Mabel Normand bid in a twenty-piece gold toilet set for \$1,425. The highest price paid for any article of Miss Thomas' wardrobe was \$1,800 for a sable coat.

PICKFORD GOING TO ENGLAND

Mary Pickford will sail for England early next month, where she will appear in at least one film, probably "Peter Pan," for the picture rights of which she unsuccessfully approached Barrie last Summer. It is estimated that her English contract must call for close to \$500,000 per picture.

It is reported that Lord Northcliffe is interested in the venture, as he entertained Mary and Doug extensively when the couple visited England last Summer, and has been connected with the production of pictures before. Fairbanks, who has just completed a picture called "The Mark of Zorro" for United Artists, appears free to accompany his wife, and is considering doing so.

PLAYERS HAVE NEW BILL

The Provincetown Players announce their second bill of the season, after two delays due to the great popularity of Eugene O'Neill's "Emperor Jones," which will end its successful run Saturday night. On Dec. 6 they will open with another play of O'Neill's called "Diff'rent," and "What D'You Want," by Lawrence Vail, will complete the program.

\$75,000 IN SIX WEEKS

SAN FRANCISCO, Nov. 25.—Jack Brehaney, manager of Griffith's "Way Down East," reported the gross takings for the six weeks' engagement in San Francisco totaled close to \$75,000 and, owing to the Savoy being booked up, was forced to close in the face of a continually satisfactory business. It is likely that it will play a return date very shortly.

"FATTY" ARUBCKLE SAILS

Roscoe "Fatty" Arbuckle left on the Aquitania last Friday for a vacation trip of six weeks abroad, in which he will visit England, France and the Scandinavian countries.

LOEW'S, STOCKTON, OPENS

SAN FRANCISCO, Nov. 26.—The new Loew State Theatre, at Stockton, opened its doors to the public November 17th with Griffith's latest film, "The Love Flowers," and several vaudeville acts.

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FOLLIES OF THE DAY

HARRY WILDE

RUBE COMEDIAN. Second season with Jean Bedini "PEEK-A-BOO"

JEAN FOX

INGENUE

ROUND THE TOWN

ARLONE JOHNSON

THE JOY GIRL

WITH "HURLY BURLY"

THANKS TO JOE WILTON

BEATRICE ROGERS

PRIMA DONNA

STROUSE AND FRANKLYN'S ROUND THE TOWN

BERTHA STOLLER

INGENUE

BIG WONDER SHOW

LANCASTER.

(First Half)—Redford & Winchester—Susan Tompkins—Cartwell & Walker—Ed. & B. Conroy. (Last Half)—Felix & Fisher—Clayton & Edwards—Dave Thurston—Grazer & Lawlor.

MORRISTOWN.

(First Half)—Piquo & Fellers—Major Doyle—Charlotte Hough—Piccolo Midgets. (Last Half)—Three Rounders—Carpent Bros.

MEKESPORT.

(First Half)—Anderson & Goines—Hal & Brown—Marjorie Leach—Home Sisters & Pierce—Hughes & Moore. (Last Half)—Morley & Mack—Leonard & Whitney—Eddy Walker—Seymour Family.

MONTREAL.

Vera Sabinia Co.—Conley & Webb—Tuscano Bros.—McCarthy Sisters—Dixon Lynch & Dixon.

NEW LONDON.

(First Half)—Jennier Bros.—Belle Meyers—Great Howard—Thurston & Holland—Kanawha Boys. (Last Half)—DeLoach & Buddy—Victoria & Georgette.

NEW BRITAIN.

(First Half)—Paulette & Ray—Jane Taylor—Nippon Duo—Happy Moments. (Last Half)—George & L. Gardan—Pierson & Sheldon—Jennier Bros.

NEW CASTLE.

(First Half)—Caplaine & Wells—Mack & Harle—Ernest Hiatt—Johnny Small Sisters—Molle & Mack. (Last Half)—Weaver Bros.—Marr & Dwyer Girls—Raine & Avery—Ray & Courtney—Winslow & Tyler.

NEWARK.

Minie Daly—Al. & F. Steadman—Wm. & Dooley—O'Donnell & Blaire—Stephen & Brunelle—Lormer Girls—Pearl Regay & Band.

CLEAN.

(First Half)—Rena & Florence—Franchini Bros.—Mellen & Renn—Yachting. (Last Half)—Robert & Robert—Faden Trio—Shields Ogle—Les Marchantes.

PHILADELPHIA.

Wm. Penn (First Half)—Harry White—4 Jacks & A Queen—Demarest & Dell—Bostocks Riding School. (Last Half)—Australian Woodchopper—Van Bros.—Montgomery & Allen—Ed. & B. Conrad.

Girard (First Half)—Florence Baldwin—Harry Barnes Co.—Van Bros.—Australian Woodchopper. (Last Half)—Royal Sydney—Hank Brown Co.—Jas. B. Arson Co.—Harry White—Thompson Trio.

Grand Opera House—Boland & DeVarney—Reynolds Trio—Cleveland & Fay—Morton & Glass—Cell 9.

Keystone—Lockhart Laddie—Yula Richards—The Man Hunt—Tommy Allen Co.

PASSAIC.

(First Half)—DeWitt Young & Sisters—Antler Trio—Marshall Montgomery Co.—Milt Collins—Three Vultors. (Last Half)—Mary Kury & Partner—Knowles & White—Al. Raymond—Three Martells.

PITTSFIELD.

(First Half)—Samoya—Morrison Nash & Wims—Richard Keane—That Trio—Musical Van Cooks. (Last Half)—Victoria—Flager & Malia—Harry Holman Players—Wallace Brower.

PARKERSBURG.

(First Half)—Alfred Farrell—Infeld & Noblet—Jusaon Cole—Hazel Green Co. (Last Half)—Amande Gilbert—Henry & Moore—Quixey 4—Francis Renat.

PATERSON.

(First Half)—Elkins, Fay & Elkins—Harpe & Banks—Fissinger Co.—Kafka & Stanley—Lucie & Totan. (Last Half)—Katelli—Muller & Stanley—Harry Barnes Co.

PAWTUCKET.

(First Half)—Bobby Tipp—Francis Hume—Nana Marialine—Jewels Manikins. (Last Half)—LeRose & Lane—Kelly & Brown—Page, Hack & Mack—Tom Dooley.

PITTSTURGH.

Johnstown—Nissan Troupe—Burnet Sisters—Connors & Byrnes—Billy Miller Co.—Jimmy Cantor.

READING.

(First Half)—Choy Ling Hee—Boyd & King—Ashley & Dietrich—Hall & Lavere—Toonerville Tooters—Roeder & Dean. (Last Half)—Mack & Dean—Denny & Barnes—Bennett & Lee—Current of Fun.

STAMFORD.

(First Half)—Allen Gray & Co.—Murphy & Lang—Three Rounders—Burnette & Lee Terrio. (Last Half)—DeWitt Young & Sisters—Jane Taylor—Nippon Duo—Happy Moments.

SCHENECTADY.

(First Half)—Ramsell & Devoe—Joe Armstrong—McCart & Bradford—McGrath & Deeds—Kent Howard Co. (Last Half)—Oklahoma 4—Peggy Brooks—Howard Smith Co.—Bernivici Bros.

SYRACUSE.

(First Half)—Curtis & Fitzgerald—Phil Davis—Maryland Singers—Rose Wyse Co.—Burke & Durkin—The Camerons. (Last Half)—Lucy Brush—Gallagher & Claire—Will Solar—McCart & Bradford—Joe & J. Fields—Yip Yip Yaphankers.

SHENANDOAH.

(First Half)—John O'Malley—Ben Meroff Co.—White, Black & Useless. (Last Half)—Helen Primrose—Hall & Shapiro—Cabot & Tortini—B. Genevieve Walters.

SCRANTON.

(First Half)—Will Crutchfield—Marr & Dwyer Girls—Lang & Long—Shriner & Fitzsimmons—Merlans Dogs. (Last Half)—Vaida Co.—Jim McWilliams—Walters Wanted—Marie Russell—Lutes Bros.

SHARON.

(First Half)—Hughes & Moore—Buddy Walker—Leonard & Whitney—Salle & Roubles—Sey-

WANTED QUICK

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VAUDEVILLE BILLS

(Continued from Page 21)

mours Happy Family. (Last Half)—Anderson & Goines—Hal & Brown—Marjorie Leach—Home Sisters & Pierce.

SHAMOKIN.

(First Half)—Felix & Fisher—Hall & Shapiro—Dave Thrusby—On the Mississippi. (Last Half)—Grahams Marionettes—El Cota—Mine—Ellis.

TROY.

(First Half)—Lillian Rose & Elise—Peggy Brooks—Bernivici Bros.—Cressey & Dayne—Glasman & Casey. (Last Half)—Ramsell & Devoe—Joe Armstrong—Cressey & Dayne—McGrath & Deeds—Wilson & Howard Co.

TORONTO.

Flying Blue Devils—3 Baterman Girls—Rianos—Drisko & Earl—Jack Marley—Gordon & Vall.

UTICA.

Eddie & Hilda—Flagler & Malia—Downing & Bun Sisters—Joe & J. Fields—Chas. Irwin—Pedestrianism—Everybody's Sweetheart.

WHEELING.

(First Half)—Valda Co.—Waitress Wanted—Marie Russell—Ray & Courtney—Hi. McWilliams—Lutz Bros. (Last Half)—Will Crutchfield—Lang & Long—Johnny Small Sisters—Mack & Earl—Shriner & Fitzsimmons—Merlans Dogs.

WOONSOCKET.

(First Half)—Kelly & Brown—Page, Hack & Mack—LeRose & Lane—Tom Dooley. (Last Half)—Bob & Tip—Francis Hume—Neda Narrine.

YORK.

Roeder & Dean—Mack & Dean—Denn & Barry—Bennett & Lee—Current of Fun—Choy Ling Hee—Boud & King. (Last Half)—Ashley & Dietrich—Haig & Lavere—Toonerville Tooters.

POLI CIRCUIT

BRIDGEPORT.

Poli's—Cooper & Lacey—Elaine Sisters & Hurly Sully & Houghton—Rodero & Marconi—The Soul Mate. (Last Half)—Homer Romaine—Monte & Lyons—Mellville & Rule—Barick & Davis—Mimic World.

Plaza.

Gus Bohn—Lehr & Bell—Adams & Thomas—Royal Hawaiian Four (Last Half)—Girle Miller Trio—Nagel & Grey—Nolan & Nolan—8 Vasser Girls.

HARTFORD.

Capitol (First Half)—Dippy Diers & Bennett—Rappio—One Muncon Co.—Swan's Alligators. (Last Half)—Elaine Sisters & Hurd—Two Roselles—Revue of Revues—Hendricks & Stone—Three Bobs.

Palace.

(First Half)—Eddie & Earl—Magel & Grey—Millard Bros.—Clem Bevans Co.—Reilly, Betts & Claire—8 Vassar Girls. (Last Half)—Julia Edwards—E. J. Moore Co.—Leffingwell & Wallace—Lehr & Bell—Rodero & Marconi—Short Vamp.

NEW HAVEN.

Bijou (First Half)—Homer Romaine—Earl & Bartlett—Leffingwell & Wallace—Nolan & Nolan—Short Vamp. (Last Half)—Cooper & Lacey—Henry Frey.

Palace.

(First Half)—Julia Edwards—Wilbur & Morris—Johnny Ford—Frosin—Mine. Vradnas Co. (Last Half)—Jess & Dell—Manning & Hall—Chas. S. Lloyd Co.—Brooke & Philson—The Soul Mate.

SCRANTON.

Poli's—(First Half)—Jack Levy & Girls—Flaherty & Stoning—Potter J. White Co.—The Volunteers—The Randalls. (Last Half)—Uyeda Bros.—Once Upon A Time—Murray Voelk—Wilmot & Dennis—Porter J. White—The Volunteers—The Randalls.

WILKESBARRE.

Poli's (First Half)—Lamert Bros.—Once Upon A Time—Murray Voelk—Lorraine Skaters. (Last Half)—Jack Levy & Girls—Flaherty & Stoning—Porter J. White—The Volunteers—The Randalls.

WATERBURY.

Poli (First Half)—Girle Miller Trio—Manning & Haki—Melville & Rule—Brooks & Philson—3 Robs. (Last Half)—Eddie & Earl—Gus Bohn—Royal Hawaiian Four—Adams & Thomas—Swann's Alligators.

MARCUS LOEW'S CIRCUIT

NEW YORK CITY.

American (First Half)—Allen & Stokes—Chalfonte Sisters—Billy Hart—Flo Ring—Salvation Sue—Clinton & Harvey—Pett Family. (Last Half)—2 Davyes—Macy & Arrh—4 Bangards—Phil Davis—Oridental Frolics—Josephine Lenhard—Lyle & Emerson—Ward & King.

Victoria (First Half)—4 Bangards—Helen Vincent—Eddie & Grace Parks—Texas Comedy 4—Franklyn Charles & Co. (Last Half)—4 Juggling Normans—Rose & Lee Belle—J. K. Emmett & Co. (Last Half)—McDevitt, Kelly & Quinn—Wallace Galvin—Cocca & Verdi—Eleanor Pierce & Co.

Lincoln Sq. (First Half)—2 Davyes—Phil Davis—Mercedes—Brady & Mahoney—Brown, Gardner & Barnett. (Last Half)—Kennedy & Kramer—

Bowers & Saunders—Mercedes—Van & Vernon—Cliff Bailey Duo.

Greely Sq. (First Half)—Cliff Bailey Duo—Bowers & Saunders—Simms & Warfield—Straight Ward & King—Oriental Frolics. (Last Half)—Allen & Stokes—Devine & Sands—Salvation Sue—Texas Comedy 4—Little Pippifax.

Delaney St. (First Half)—Flying Weavers—Dorothy Roys—Dorothy Burton & Co.—Calvert & Shayne—Wheeler Trio. (Last Half)—Borrelli Duo—Simms & Warfield—Bernard & Meyers—Billy Hart—Brannigan & Franklyn.

National (First Half)—Martin & Elliott—Josephine Lenhard—Nine O'Clock—Van & Vernon—Jack & Foris. (Last Half)—Helen Vincent—Straight Al Shayne—Wheeler Trio.

Boulevard (First Half)—Margaret Merle—Gordon & Gordon—Oh, That Melody. (Last Half)—Harry Watkins—Burton & Shea—Doris Hardy & Co.—Brady & Mahoney—Brown, Gardner & Barnett.

Orpheum (First Half)—Siegrist & Darrell—Rose & Lee Belle—J. K. Emmett—Bernard & Meyers—Cheer Up. (Last Half)—Two Davyes—Margaret Merle—Dorothy Burton & Co.—Clinton & Harvey—Oh, That Melody.

Ave. B (First Half)—Dixie Hamilton—Nadel & Follette—In Wrong—Al Shayne—Beckless & Arley. (Last Half)—Borrelli Duo—Flo Ring—Regal & Mack—The Owl.

BROOKLYN.

Metropolitan (First Half)—4 Juggling Normans—Geo. Stanley & Sister—Wm. O'Clare & Girls—Trovato—Eleanor Pierce & Co. (Last Half)—Petit Family—Calvert & Shayne—Let's Go—Wm. Dick—Chalfonte Sisters.

Fulton (First Half)—Kennedy & Kramer—Devine & Sands—Doris Hardy & Co.—Wm. Dick—Little Pippifax. (Last Half)—Siegrist & Darrell—Geo. Stanley & Sister—Eddie & Grace Parks—Trovato—Wm. O'Clare & Girls.

Palace (First Half)—Traynor & Fields—Coccia & Verdi—Wilbur & Girls. (Last Half)—Burton & Shea—Gray & Graham.

Warwick (First Half)—Burton & Shea—Gray & Graham. (Last Half)—Dixie Hamilton & Co.—Nadel & Follette—Nine O'Clock.

BALTIMORE, MD.

Cowboy Williams & Daisy—Lee Mason & Co.—Peter Abbott & Co.—Tom Mahoney—Josie Flynn's Minstrels.

BOSTON.

(First Half)—Harry La Toy—Beulah Pearl—Melville & Stetson—Did You Vote?—Morey, Senna & Dean—Play & Carleton. (Last Half)—Arlies Duo—Key & Elinore—Howard & Hoffman—Hazel Haslam & Co.—Nieman & Harris—Cantor's Minstrels. (Last Half)—Harry La Toy—Melville & Stetson—Did You Vote?—Morey, Senna & Dean—Play & Castleton.

HAMILTON, CANADA.

The Perrin—Zollar & Knox—Jeff Healy & Co.—Imperial 4—Ovida & Seals.

HOBOKEN.

(First Half)—Bussio Dogs—Macy & Arch—Regal & Mack—The Owl. (Last Half)—Jack & Forrest—Weston & Eline—Gordon & Gordon.

LONDON, CANADA.

(First Half)—Amors & Obey—Weller, O'Donnell & Westfield—Autumn Trio. (Last Half)—Octavo—Friend & Downing—Lawrence Bros. & Thelma.

MONTREAL, CANADA.

Hite, Reflow & Lohr—Bobby Van Horn—Futuristic Revue—Cooper & Lane—Erford's Golden Whirl.

OTTAWA, CANADA.

Theodore Trio—Rice & Francis—Thos. P. Jackson & Co.—Marston & Manley—Elliott Best & Syncopators.

PROVIDENCE.

(First Half)—Wilbur & Lyke—Street Urchin—Kay & Elinore—Cook & Oatman—Murphy & Plant—Haven's Animals. (Last Half)—The Brammins—Beulah Pearl—Morton & Dennis—Helen Davis—Wilbur & Jordan—Black & White Revue.

SPRINGFIELD.

(First Half)—The Brammins—Morton & Dennis—Helen Davis—Willing & Jordan—Black & White Revue. (Last Half)—Wilbur & Lyke—Street Urchin—Cook & Oatman—Murphy & Plant—Haven's Animals.

TORONTO, CANADA.

Gordon & Germaine—Cook & Hamilton—Craig & Cotts—Past & Present—Cameron & Meeker—Holland, Dockrill & Co.

WASHINGTON, D. C.

Stone & Moyer Sisters—Powers, Marsh & Delmore—Musical Queens—Frank Ward—Everett's Monkey Circus.

W. V. M. A.

CHICAGO.

American—Miss Ioleen—Alden & Walsh—Alf. Latell & Co.—Edw. Sume & Co.—Fred Allen—Arco Bros. (Last Half)—Ed. Marshall—Mrs. Wellington's Surprise.

LINCOLN.

A Night on Broadway—Ed. Marshall—Stratford Comedy Four—Mrs. Wellington's Surprise—Moss & Freye—McClellan & Carson. (Last Half)—McDevitt, Kelly & Quinn—Wallace Galvin—Ruben—(3 to Fill).

AURORE, ILL.

Fox Theatre.. (Sunday) On Manila Bay—(One to Fill)—Hayata Bros.

TRUNKS CAN NOW BE BOUGHT IN NEW YORK CITY

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MARION, OHIO.

(First Half)—The Savages—Marcus & Booth—Toy Ling Foo. (Last Half)—King & Wise—Bobby Folson.

TOPEKA, KANSAS.

Novelty (First Half)—Arthur Huston & Co.—Pauline Saxon & Sister—O'Brien, Mgr. & Proprietor—Latoy & Vesta. (Last Half)—Laurel Girls—Alice Nelson & Co.—John Gordon & Co.—Bays & Fields—Wille Brothers.

OKMULGEE, OKLA.

Cools (Last Half)—Lester Raymond & Co.—Ferguson & Francis—Catalano and Williams—Dresner & Allen—Mystic Garden.

OMAHA, NEB.

Empress (First Half)—Rialto & Lamont—Collins & Dunbar—Violet Goulet—Brazilian Heiress. (Last Half)—Paul Leva & Miller—Callarini Sisters—Revue De Luxe.

OTTAWA, ILLINOIS.

Gayety Theatre (Sunday)—Johnny Johnston—South & Tobin—Spencer & Williams—Ritter Bros. (Last Half)—Hayata Bros.—Johnny Johnston—Revue De Luxe.

OKLAHOMA CITY, OKLA.

Lyrio—Monti & Parti—Bobby Harris—Catalano & Williams—Dresner & Allen—Novelties Clintons.

PEORIA, ILLINOIS.

Orpheum Theatre (First Half)—Bell & Carson—Merlin—Maker & Redford—Jed's Vacation—Pinto & Boyle. (Last Half)—One to Fill—Worth Wayten Four—Belmont's Canary Opera.

QUINCY, ILLINOIS.

Orpheum Theatre (First Half)—Shaw & Campbell—Shaw & Bernard—James & Bessie Aitken. (Last Half)—Hayata Bros.—Johnny Johnston—Charnoff's Gypsies.

SIOUX FALLS, S. D.

Orpheum (First Half)—Paul Levan & Miller—Gallarini Sisters—Holden & Harron—Revue De Luxe. (Last Half)—Cortez Sisters—Ella Comes to Town—Hanlon & Clifton.

SOUTH BEND.

Orpheum (First Half)—Grant & Wallace—Black & O'Donnell—Frank Devoe & Henry Hostord—Edw. Stanisloff & Co. (Last Half)—Alice Teddy—Matti & Reidl—Baxley & Porter—Larry Comer—Moss & Frye—Betty Anker Trio.

SPRINGFIELD.

Majestic (First Half)—Forrest & Church—Haynes, Montgomery & Hannan—Blossom Seeley. (Last Half)—Willie Mahoney—The Silver Fountain. (Time & Tide)—Buddy Walton—Gilroy, Dolin & Corriell—Blossom Seeley—Ray Conlin—Four Aces.

STREATOR, ILLINOIS.

Plumb Theatre (Sunday)—Worth Wayten Four—Belmont's Canary Opera—Ash & Hyams—The Bimbos.

SAGINAW.

Jeffers' Strand (First Half)—Harry Tuda—Doyle & Elaine—Steve Freda—Old Black Joe Land. (Last Half)—Arthur & Peggy—Harry West & Chums—Fixing the Furnace—Tid Bits of 1920—Bert Howard.

TERRE HAUTE.

(First Half)—Bert & Hazel Skatelle—Sargent Bros.—Caesar Rivoil—Conne & Albert.

EVANSTON.

(Last Half)—Norma Telma—Foley & Latour—Frances Kennedy—The Miniature Revue.

WATERLOO, IOWA.

Majestic (First Half)—Frawley & West—Long & Perry—Valentine Vox—Tango Shoes. (Last Half)—Angelo Armento & Co.—Claxton & May—And Son—Davignau's Celestials—Neal Abel.

WICHITA, KANSAS.

Princess (First Half)—Helen Jackley—Harvey, Haney & Grace—Jessie Hayward & Co.—Morgan & Gates—Sterling & Marguerite. (Last Half)—Arthur Huston & Co.—Pauline Saxon & Sister—O'Brien, Mgr. & Proprietor—Latoy & Vesta.

PANTAGES CIRCUIT**WINNIPEG.**

Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Ahn & Beck—Downing & Davis—George Hamid Troupe.

REGINA AND SASKATOON.

Pantages—Roating & Barrett—Carter & Buddy—Embe & Alton—Ottie Brothers—Julnar of the Sea.

EDMONTON.

Pantages—The McIntyres—Beck & Stone—Countless Verona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

CALGARY.

Pantages—McInotts Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Frolics—Howard & Ross—Bell Hopps.

GREAT FALLS & HELENA.

Pantages—3 Sons of Jazz—Salvation Molly—Sidney & Townley—Maud Earle Co.—The Pals—3 Bartos.

BUTTE.

Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemo's Japs.

SPOKANE.

Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Putting It Over.

WALLA WALLA.

Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

SEATTLE.

Pantages—4 Bonchans—Denishawn Dancers—Kennedy & Francis—Rigoletto.

VANCOUVER.

Pantages—Zara Carmen Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannon—Jarriland Octette.

VICTORIA.

Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—4 Renees—Schwarts & Clifford—Sweet Sweeties.

TACOMA.

Pantages—Selma Brasts—Rubini Rosa—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.

PORTRLAND.

Pantages—Pop Poulli—Lincoln Vernon—Perry Russey—4 Venetian Gypsies—King & Irwin—Fantinos.

TRAVEL.

Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fukdin.

SAN FRANCISCO.

Girl in the Air—Devore & Taylor—Schwarts & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

OAKLAND.

Pantages—Fulton & Mack—Charles Moratti Co.—Saint and Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

LOS ANGELES.

Pantages—Lamba Manikins—Gaylord & Herron—Winter Garden 4—Dancers Supreme—Lorenz & Wood—4 Harlequins.

SAN DIEGO.

Pantages—Clemeno Bellings & Co.—Faber & McGowan—Schwarts Bros.—Juliet Dika—Snap Shots.

LONG BEACH.

Pantages—Wire & Walker—Henshaw & Avery—Rigdon Dancers—Cooper & Ricards—Rising Generation.

SALT LAKE CITY.

Pantages—Lady Alice's Pets—Will and Mary Rogers—Lew Welch & Co.—3 White Kuhns—Mammy's Birthday.

OGDEN.

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Doner—Little Cinderella.

DENVER.

Pantages—Larue & Dupres—Coleman & Ray—Elm City Four—Revue De Luxe—Page & Gray—4 Hudseys.

TRAVEL.

Pantages—Mack & Williams—Stuart & Wood—Howard & Fields.

GOETZ SHOW RE-OPENS

BOSTON, Nov. 29.—Ray Goetz's many named revue, first "Piccadilly to Broadway," "Here and There" and now "Vogues and Vanities" opened here to-night after having been to the doctor for several weeks. The crowd seemed to like it.

Raymond Hitchcock, George White and other producers of musical revues have a new rival in their field in Goetz. He evidently knows how to select talent and in "Vogues and Vanities" has not only assembled it but taken good care to display it.

In the first place he assured us of some good entertainment by casting Johnnie Dooley, William Kent and Robert Emmett Keane. Any one of these comedians is a drawing card in himself, but Goetz has surrounded them with others who prove very able assistants. The performance is obviously intended more for an evening's entertainment than a revue of spectacular effects and kaleidoscopic assemblage.

Once the prologue, which, by the way, introduces the principals, but which seems to be the only dull spot in the entertainment, is over, the principals move through a succession of scenes which serve better for situations than scenic backgrounds. Nevertheless, when the effects are meant to be spectacular they are distinctively and originally so.

Billy Kent gave the performance a good start in the opening scene as a salesman in a ladies' hat shop. The amusing and clever scenes on "The Eternal Triangle," seen from two angles, followed. The English version of the "Triangle" is clever satire, well handled by Mr. Keane, Edith Hallor and Clifton Webb. But, after that scene, Keane's appearances were regrettably few. Those familiar with his talent and capability have grown to expect more from him.

Anna Wheaton carries a big burden of the entertainment well. She fitted gracefully from scene to scene with absolute assurance. Miss Broderick is an exceptionally clever comedienne whether in pantomime or otherwise. Her work is neat and fancy and, besides, she's good to look at. Her number with Dooley entitled "Dixie, the Flag and You," was extremely funny. Johnny worked in several of the Dooley falls in this scene.

The "Hootch" number, sung by Dooley, Crawford, Kent and Miss Broderick, was another hilarious spot in the entertainment. Lester Crawford must also be commended for his share in the various scenes, and also Clifton Webb, both of whom figured in several.

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And the story that there are fifty beauties in the show is true.

FULTON PLAY IN BOSTON

BOSTON, Mass., Nov. 29.—Amateur dramatists will, some time, learn, we hope, that when Murger, in his "La Boheme," gave us a picture of Parisian artist life, he did it for all time. Nothing else has touched it, save, perhaps, Du Maurier's "Trilby."

Why, therefore, do modern dramatists think that all they need for a romantic play are a few allusions to "Montmartre," to its little cafes and its Apache life?

Maude Fulton evidently suffered from that delusion when she wrote "The Humming Bird." She stages her play in the Latin Quarter of New York, and most of her characters spend most of their time talking about the Latin Quarter of Paris. None of it rings true.

The central character in "The Humming Bird" is Toinette, a French girl who, like the midinettes of old, in her native city, works in a costumer's in the day and spends her evenings mending and cooking and otherwise ministering to her next-door neighbors, one a struggling artist, the other an equally struggling reporter. The reporter is on the trail of a famous French thief, known as "The Humming Bird." After nearly three acts of much ado about nothing, the audience gets a hint that Toinette is really the thief, but that she reformed during the war, when she learned that Paris was in danger. Just why this should have brought about such a change of heart in an accomplished criminal is not explained.

At any rate, after the change of heart and after the armistice, she came to New York to begin life anew. The young reporter is in love with her, of course, since his friend the artist aspires to "society," and the play ends, after a good deal of sickly sentimental talk about Toinette's love of France, etc., etc.—the same old stuff.

Miss Fulton, herself, plays the part of Toinette. It is not particularly well suited to her. She makes the French girl a little too precocious, a little too naive. For all their birdlike gestures and impulsive friendliness, the girls of the Montmartre cafes are hardly naive. Miss Fulton is amazing at times, but she is never convincing. The members of her company are well drilled and go through their mechanical parts with painstaking care.

Harland Tucker, as Philip Carey, is the one bright spot in the whole evening. Natural, attractive and amusing, he supported the whole play.

MARILYN MILLER OPENS

BALTIMORE, Nov. 29.—"Sally of the Alley," the new Marilyn Miller, Leon Errol show opened at the Academy to-night. Sponsored by F. Ziegfeld, Jr., the Follies fancier, it looked fetching as it basked for the first time in the public rays and made its first appeal for approbation. The show, right from the Ziegfeld factory, is as spic and span as a brand new red wagon, brilliant, refreshing, crisp.

The production is one of those elaborate stage spectacles typical of Ziegfeld productions and his skilled handiwork is seen throughout. His keen understanding of values is there: The beautiful blends and wonderful coloring are his conceptions.

"Sally of the Alley" is all comedy, but it is superbly, even heavily, mounted. It is a variety of spectacles, each passing swiftly, to be succeeded by another. The music is light, and, while the vocalists are on, is catching and contagious. Marilyn Miller, as Sally, is a cute trick. She is a nimble, clever bit of humanity and, in her dual roles, exercised much skill.

Leon Errol outdid himself in the capacity of comedian-in-chief, although Walter Cattell shared honors with him. To these two fell many of the clever "hits" that so liberally besprinkle the play.

And the story that there are fifty beauties in the show is true.

CENSOR BOARD INCREASED

TORONTO, Nov. 30.—At a meeting of the Provincial Cabinet yesterday, it was decided to abandon the original plan of having one man as superintendent of censoring motion pictures in Ontario. The Cabinet agreed to the request of a special deputation to increase the board to five members. The deputation comprised producers, film exchanges, social service groups of the various churches, representatives of the Local Council of Women and other social organizations. Hon. Peter Smith, Provincial Treasurer, told the deputation that he was agreeable to the change, as he believed the present board was overworked. He asked those present to submit recommendations for the new board. The salaries would be \$2,500 a year.

Strong objection was voiced by the entire deputation against the suggested salary. The majority favored as much as \$5,000, and Mr. Smith replied that the question of salaries could be reconsidered. The Provincial Treasurer added that in selecting men, returned soldiers should be given preference, and one Roman Catholic should be chosen. The Minister also stated that the Government had decided to abolish the Separate Board of Appeal. Two members will sit at one time and differences of opinion on certain films will be settled by the chairman.

NEW EDITOR FOR LEVEY SERVICE

Laura Thornburgh has been appointed to the position of Editor-in-Chief for the Harry Levey Service Corporation. She has been identified during the past two years as Scenario Editor of the Motion Picture Section of the Department of Agriculture and bears the distinction of having assisted in the editing and titling of about 30,000 feet of film during the past eight months.

Prior to her affiliation with the Department of Agriculture, Miss Thornburgh was Editor of the Woman's Page and Dramatic Critic of the Knoxville, Tenn., *Sentinel*. She has traveled extensively abroad and recently took a course in the University of Geneva. It is due to her training and former experience and her familiarity with foreign film conditions that Mr. Levey believes Miss Thornburgh would be especially valuable in the making of the educational films in which the company specializes.

CALL SHAKESPEARE INDECENT

LUCERNE, Nov. 27.—Shakespeare's "Measure for Measure" has just been banned by the police here because of alleged indecency. The police declare that plays of its tendency will have a bad effect on the fair name of the town, "and because of its production have notified the manager of the theatre that henceforth he must submit to the police a complete repertoire for his season."

"Measure for Measure" was given a few nights ago by a Geneva company in Guy de Portale's French translation, and the next morning protests began pouring in from the public against the play's morality. Shakespeare's drama is the first play in a long time to arouse the wrath of the local censor, though French farces of a very doubtful morality have been played here continually.

SANDMAN" LEADING CATALOG

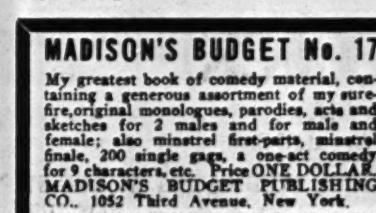
The "Japanese Sandman" number at present is leading the Jerome H. Remick catalog in point of sales. This number, which began to attract wide attention a few weeks ago, is not a new song, as popular numbers are known, being several years old. It was first sung in vaudeville by Blossom Seeley nearly two years ago. Comparatively little in a professional way was done with the number until a few months ago when Nora Bayes introduced it in her vaudeville act and from that time its rise has been remarkable.

DOC WEAVER ILL

Doc. Weaver, manager of the Henry Miller Theatre, is ill and recuperating at Lebanon, N. Y.

MCNALLY BROTHERS

Patrick and Joe (last heard of in 1892), acrobats, or anyone knowing their whereabouts, please communicate with their sister, MRS. DUNN, 496 E. 189th St., Bronx, N. Y.





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Direction Sam Fallow

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FAIRMOS STARS GOING WEST

Evidence that the Famous Players-Lasky Corporation is putting into effect its series of super-star productions, in which the entire Paramount producing organization is to be merged into one big stock company, was given last week in a telegram received at the home office of the Famous Players-Lasky Corporation from Jesse L. Lasky summoning all the Paramount stars who are now in the East to Hollywood, where they will begin at once on a number of special productions.

Following conferences with Adolph Zukor, now in Hollywood, and with Cecil B. De Mille, Lasky wired the home office that as soon as the pictures they are now working on are completed the various Paramount stars now in the East shall go at once to Hollywood. Elsie Ferguson will leave next Friday to begin work immediately upon her arrival, on Arnold Bennett's "Sacred and Profane Love," under the direction of William D. Taylor. Thomas Meighan, who is nearing the completion of "The Quarry"; Dorothy Dalton, who has practically finished "The Teaser"; Ethel Clayton, who is nearly finished with "The Price of Possession," and Billie Burke are among the stars now in the East who have been called to Los Angeles to appear together in special productions.

Coincident with his decision to begin the new super-star productions at once, Lasky announced that weather conditions and location facilities made it imperative that these big productions be made in the West. The presence of all the Paramount stars in the West, he announced, will make it possible to expand the facilities in the Eastern studios to a point where eight big special productions can be taken care of at the same time. In the three months in which the studio has been in operation it has been found that certain additional facilities are necessary to take care of a large number of special productions. So that it will be in a position to handle its program of specials under Mr. Lasky's personal supervision when he returns in February, he ordered that work be started at once on certain alterations necessary to the handling of a number of special productions. To allow greater speed in the making of these alterations, the studio will be temporarily closed.

Changes are to be made in the lay-out of the studio floor and the lower stage is to be fitted up immediately with \$100,000 worth of electrical appliances. The carpenter shop will be enlarged to twice its present scope, and additional warehouse space is to be provided to give further facilities for the quick handling of big sets.

In summoning the stars to Hollywood Lasky also is taking advantage of the presence there of the group of authors whom he has engaged to write directly for Paramount pictures. Edward Knoblock is now at work on an original story, which will soon be put into production with an all-star cast. Elinor Glyn has completed her first original photoplay in which Gloria Swanson will star. A well known star, yet to be announced, will play the male lead.

Avery Hopwood, who returned to New York this week, will go back to Hollywood at once to confer with Cecil B. De Mille, who soon will begin on his super-star "Anatol." Sir Gilbert Parker and George H. Melford are preparing a big production in which Dorothy Dalton will star. Sir Gilbert already has completed his first photoplay, "The Money Master," starring Dorothy Dalton.

Henry Arthur Jones, who arrived last week from Europe, is going shortly to Hollywood, where he will begin work on a new production the script of which already has been turned over to Famous Players. Who will direct this picture and who will play the leading roles will be announced later.

It was pointed out that Famous Players is in an admirable position to concentrate its energies on its new policy of super-star specials, as enough pictures already have been completed or are nearing completion to fill its release schedule for the rest of this season.

Besides the pictures set down for release in December, these pictures already have been completed or are nearing completion: Maurice Tourneur's "The Bait,"

with Hope Hampton; George Melford's production, "The Jucklins," by Opie Read, with Monte Blue; Wallace Reid in "The Charm School"; Billie Burke in "The Education of Elizabeth"; The Cosmopolitan production, "The Inside of the Cup"; Douglas MacLean in the Thomas H. Ince production, "The Rookie's Return"; William De Mille's production, "Midsummer Madness"; George Fitzmaurice's production, "Paying the Piper," a companion piece to "On With the Dance"; Thomas Meighan's "The Frontier of the Stars," a Charles Maigne production; Roscoe (Fatty) Arbuckle in "Brewster's Millions"; Dorothy Gish in "The Ghost in the Garret"; Cecil B. De Mille's production, "Forbidden Fruit"; Douglas MacLean in "Chickens," a Thomas H. Ince production; the Cosmopolitan production, "The Passionate Pilgrim," with Matt Moore; Charles Maigne's production, "The Kentuckians," with Monte Blue; Ethel Clayton in Hugh Ford's production, "The Price of Possession"; a Lois Weber production, "What Do Men Want?"; Dorothy Dalton in "The Teaser"; Thomas Meighan in "The Easy Road"; George Melford's production of William Vaughan Moody's play, "The Faith Healer," with Milton Sills and Ann Forrest; the Cosmopolitan production, "The Buried Treasure," with Marion Davies; Roscoe (Fatty) Arbuckle in "The Traveling Salesman"; Robert Z. Leonard's production, "The Gilded Lily," starring Mae Murray; John S. Robertson's production of "Sentimental Tommy"; William De Mille's production of Barrie's "What Every Woman Knows"; Wallace Reid in "The Daughter of a Magnate"; Sydney Chaplin in "King, Queen and Joker"; Hugh Ford's production of "The Great Day"; "The Mystery Road," a Famous Players-Lasky British production, with David Powell; Thomas Meighan in "The Quarry"; the Cosmopolitan production of "The Manifestations of Henry Orr," with Matt Moore; George Loane Tucker's Mayflower production, "Ladies Must Live"; the Hugh Ford production of Henry Arthur Jones' play, "The Call of Youth"; Roscoe (Fatty) Arbuckle in "The Dollar-a-Year Man"; Edward Knoblock's play, "Appearances," a Famous-Lasky British production; the Cosmopolitan production, "The Love Piker"; Douglas MacLean in "One a Minute," a Thomas H. Ince production; William D. Taylor's production of Augustus Thomas's play, "The Witching Hour"; the Cosmopolitan production, "Profits"; the Thomas H. Ince-Joseph Vance production, "Beau Revel"; the Ince-Vance production, "The Brass Bowl."

Big pictures which are to go into production immediately under the super-star system will include Cecil B. De Mille's production of Schnitzler's "The Affairs of Anatol"; George H. Melford production of "You Can't Fool Your Wife," by Hector Turnbull; Elsie Ferguson in "Sacred and Profane Love"; "Is Matrimony a Failure?", with Thomas Meighan in the leading male role; Gloria Swanson in "Everything for Sale," a William De Mille production of an original script by Edward Knoblock; George Melford's production of "The Money Master," an original story by Sir Gilbert Parker, and Cecil B. De Mille's production of an original story by Avery Hopwood, author of "The Gold Diggers."

ROBERTSON-COLE JOIN

A. S. Kirkpatrick, vice-president and general manager of Robertson-Cole Company, has formally filed application for membership of his company in the Distributors' Division of the National Association, which will be reported at the meeting of the executive committee to be held this week.

The Robertson-Cole Company has been a member of the Exporters' Division of the organization several years and now becomes affiliated with the distributors, making the thirteenth company in this branch of the industry, which includes the following:

Artcraft Pictures Corporation, Associated First National, Fox Film Corporation, Goldwyn Distributing Corporation, Paramount Pictures Corporation, Metro Pictures Corporation, Pathé Exchange, Inc., Realart Pictures Corporation, Select Pictures Corporation, Vitagraph, Inc., Triangle Distributing Corporation, Universal Film Manufacturing Company.

FILM FLASHES

Kenneth Harlan has been signed by Joseph Schenck to play opposite both Constance and Norma Talmadge.

Ethel Chaffin returned from Paris last week where she had been studying fashions for Famous Players-Lasky stars.

Niles Welsh has signed a contract with Universal to play opposite the feminine stars of that organization.

George Fitzmaurice left for London last week, where he will make a picture at the Famous Players-Lasky studio in Islington.

J. Stuart Blackton and his wife returned from London last week on the *Olympic*.

S. T. O'Brien, connected for some time with Realart's Philadelphia sales office, has been promoted sales manager at the Omaha office.

Marshall Neilan has been appointed to the executive committee of the California Mission Restoration Association.

Ben W. Beadell has been appointed manager of the Chicago office of The Stoll Film Corporation, a newcomer in the distributing field. He was formerly connected with the Selznick Enterprises. He has been identified with films in this city for the past twelve years. He also served for Edison Film Company and the Essanay Company.

Arthur Kay is writing an original score for "The Last of the Mohicans," a film play by Maurice Tourneur from the James Fenimore Cooper novel.

Merle Johnson is negotiating for the services of Rod La Rocque to play the leading role in "Footsteps," Johnson's first personally supervised production.

Betty Blythe, featured in "Nomads of the North," a First National picture, is being starred in "The Truant Husband," the first production of Rockett Brothers.

Jerome Storm commenced work last week on the first picture starring Lillian Gish for the Frohman Amusement Company. The tentative title is "World Shadows."

Robert Gordon has completed work on the first Cayuga production, "Three Women Loved Him," and will appear next month in a Vitagraph release, "The Vice of Fools."

Elmer Harris, author, dramatist and, some years ago, dramatic editor of the New York Globe, has been engaged as supervising director of Realart's West Coast studios. In collaboration with Oliver Morosco he wrote "So Long Letty" and "Canary Cottage" and has also written scenarios for a number of productions.

"The Furnace," Realart's latest production, has been booked by the Loew circuit for a showing that will begin in New York Dec. 13. The picture is based on a novel by "Pan," the anonymous English author. The cast includes Milton Sills, Theodore Roberts, Agnes Ayres and Jerome Patrick.

Morris Ryskind has resigned from the publicity staff of Famous Players-Lasky to take up short story writing.

Chester Bennett, who has been directing Earle Williams' features for Vitagraph, has signed a new contract with that concern whereby he will direct only such features as Antonio Moreno is starred in the future.

Carl Laemmle, president of Universal, is in Universal City, Cal., directing production activities.

Harry M. Berman, general manager of exchanges for Universal, is making a tour of all of the film corporation's branch offices.

Tyrone Power has been signed by William Ziegfeld for a forthcoming Ziegfeld production.

L. Lawrence Barenz has been appointed manager of the New York exchange of the Signet Film Corporation.

Leeds L. Baxter has been engaged by Marshall Neilan to act as business manager of the Neilan home office and studios in Hollywood.

Paul Lazarus, sales promotion manager of United Artists, left New York last week for that concern's Western exchanges.

Ferndale Film Studios have purchased a large tract of land in Suffolk County, Long Island, from Esther T. Crater at a price reported to be \$170,000.

David G. Fischer's special eight-reel feature, "In the Shadow of the Dome," will be completed this week.

DAVE MANLEY IN "LEAVE THE HALL"
A POLITICAL MONOLOGUE
Everybody down South is steading AL JOLSON'S and EDDIE CANTOR'S Dialect
LEW CANTOR—IRVING YATES—Directors

Anthony Paul Kelly has been engaged to write the continuity for "The Tornado," Anita Stewart's first starring vehicle for First National. The story is by Jane Murfin.

Vincent Coleman has completed work with Alice Calhoun in the first of Miss Calhoun's star productions for Vitagraph entitled, "The Dress of Destiny."

"Black Beauty" has been finished at the West coast studio of Vitagraph and James W. Morrison, the leading man, is en route to New York.

The H. B. Warner special, "Dice of Destiny," will be released by Pathé on December 5, heading the schedule for that month.

Elmer R. Pearson, director of exchanges of Pathé, left last Tuesday for a three weeks' tour of the branch offices in the Middle West.

Dorothy Gish will make her debut as a Griffith star, under the direction of Victor Herman, as soon as a story is selected for her.

George King, president of the Stoll Film Corporation of America, was informed via cable by Mrs. King last week that he is the father of a son.

Russell Simpson will head the cast of "Snow Blindness," Katherin Newlin Burt's story now being produced at the Goldwyn studios.

Walter Hill has been engaged as publicity representative by the Fox Film Company.

Marion Davies and her company will return to New York this week, having finished exteriors on "Bride's Play" in California. Interiors will be completed in the East after which Miss Davies immediately begins production here on her next starring vehicle for Cosmopolitan.

Beulah Livingstone, publicity director of the Norma and Constance Talmadge Film Company, has sold out her 33 1/3% of the stock of the Wentworth-Livingstone Bureau, Inc., which will, hereafter, be known as H. H. Wentworth, Inc., to Larry Griffin.

Louise Price is to have the lead in the Carson production "Charge It."

Roy Stewart is playing opposite Pauline Frederick in her latest Robertson-Cole Production now being filmed under the direction of Henry King.

Arthur Berthelet has completed the cast for "Penny" Bessie Love's new vehicle. He will have Wheeler Oakman, Patricia Palmer and Ray Cannon in important roles.

Richard Bartlemess will be starred in "Tolerable David" an adaptation from a story written for the *Saturday Evening Post* by Joseph Tergesheimer, on which work will be begun this week.

Dorothy Saunders, a motion picture actress and John Pearlman, a welterweight boxer known in the ring as "Young Doyle," were married in the offices of the City Clerk last Saturday.

Jackie Saunders has been engaged by Metro to appear in support of Viola Dana in "Sorrentina."

Maurice Tourneur has recovered from his recent illness and is in New York to witness the showing of his "The Last of the Mohicans."

Carol Dempster has been engaged to play the lead in the Griffith production "Hank Bottles," the Limehouse story by Thomas Burke.

Francis McDonald has been engaged by Bayard Veiller, director of productions at Metro's west coast studios, to play opposite Viola Dana in her next starring vehicle, "Sorrentina."

Buster Keaton has completed his fifth comedy, "The Haunted House," made for Joseph M. Schenck and to be released through Metro.

Sol Polito will photograph the Metro all-star production of "What Is the Matter With Marriage?" which Dallas Fitzgerald will direct.

"Lure of Youth" is to be the releasing title of Luther Reed's screen drama which Metro Pictures Corporation has just completed with an all-star cast at its west coast studios in Hollywood.

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JACK SHUTTA

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FANNY ALBRIGHT

ONE OF THE DAINTIEST INGENUES IN BURLESQUE "JINGLE JINGLE" CO.

HARRY (WEE) KILBY

PLAYING CHARACTERS THANKS TO STONE and PILLARD. Direction—IKE WEBER

ALPHIA GILES

SOURETTE WITH THE NAUGHTY EYES WITH SWEET SWEETIE GIRLS

May BERNHARDT and LEA Mabel

FEATURED WITH CHAS. ROBINSON'S PARISIAN FLIRTS

CHAS. E. PENDLEY

STRAIGHT MAN GEO. JAFFE'S JOY RIDERS

JOHNNY HUDGINS

SECOND COMEDIAN MONTE CARLO GIRLS

GUILD STARTS DRIVE

The Membership Drive of the Catholic Actors' Guild, long under contemplation as a feature of the seventh year of the organization's existence, was formally opened last week at the Hotel Astor.

As Chairman Frederick H. Tims outlined the aims and activities of the Guild, which the Drive is intended to support, great enthusiasm was aroused, for it was made clear that the purpose of the Guild included not only religious benefits, but also practical, material aid in wise and generous measure to the needy and the aspiring of the profession. Especially will the Guild devote its widened activities to the guidance and care of newcomers—young men and young women reaching New York in pursuance of stage and related ambitions.

It was pointed out that for too long a time there has been a great and widening chasm between the audience and the stage. The personnel of the theatrical profession has been too long considered something separate and apart. Therefore, one aim of the Guild is to bring Catholic actors, producers, dramatists and the public together in an association which will devise ways and means to assist the profession and direct its influence into proper channels for the common good.

Coming to New York every day of the year are numbers of young men and women who pursue the calling of the theatrical profession and the study of the kindred arts. These young people are strangers of limited means, and, quite naturally, they look to those of their own faith for encouragement and assistance of a spiritual, moral and in many cases of a material nature.

It is the Guild's purpose to assist these young people in realizing their worthy ambitions, and at the same time to link them closely with religious ideals and spiritual channels. The problem is one not merely of New York, but rather of the United States, for the Guild's aim is to reach out for the members of the profession who are on the road the greater part of the year.

Illness comes to the actor, and he must be left behind without that personal attention which he might have at home. He is placed in a hospital among strangers. He is "just a case." He needs spiritual as well as physical attention. Unfortunately, he is frequently neglected. To obviate this, it is the plan to establish in each large city, a branch, a replica of the Guild, with a Chaplain appointed by the Bishop of the diocese, and it shall be the duty of this priest to see that the patient does not lack in either spiritual or material comfort.

In the future, it is hoped to establish a national headquarters in this city. The founding of a special burial plot in a Catholic cemetery here in New York, the safeguarding of the rights of members in the matter of religious services at the time of death, the prompt and proper notification of relatives and friends—all these are the work of the present.

To carry out the purpose of the Drive, supervisors were appointed to systematize and oversee the work in the boroughs of Manhattan and the Bronx as follows:

Mrs. C. J. Gallagher, Mrs. Marie Louise Dana, Mrs. Blanche S. Seymour, Mrs. Charles Heney, Miss Mary Timoney, Miss Gertrude Wainwright, Mrs. E. N. Patterson and Mrs. Phillip Kearns.

Under the direction of these supervisors, the work of securing memberships in all the parishes in this jurisdiction will be conducted, while the Drive in the theatrical field directly will be handled by Mrs. James Carles and Mr. George Howard.

Chairman Tims of the Membership Campaign Committee announces that a public meeting celebrating the opening of the Drive to be addressed by prominent stage stars and other influential personages will soon be held, but the real work of the membership Drive began with last week's meeting.

LIVE STOCK SHOW OPENS

CHICAGO, Ill., Nov. 30.—Chicago's International Live Stock Exposition opened Saturday morning at the Coliseum with an entry display of 10,000 head of cattle.

EMERSON GOES WEST

A tour of the country to explain to actors the difference between the Equity shop and the closed shop is planned by John Emerson, President of the Actors' Equity Association, who left Monday for the first lap of his journey. He is going to Los Angeles with his wife, Anita Loos, the scenario writer, to start work on their first special production in the movies and is taking this opportunity to canvass the country in behalf of the actors' organization.

Mr. Emerson and Miss Loos will stop at Chicago, Kansas City, San Francisco and Los Angeles. At the latter city, the 3,000 actors now working in the motion pictures will be called together in a mass meeting to discuss the Equity shop. The Emerson-Loos collaborators will then select and rehearse the cast of their first special production, "American Love," a satire upon the romantic melodrama, and will return to New York in three weeks.

Mr. Emerson's party on his trip across the continent will include Basil Sydney and May Collins, who are to play leading parts in "American Love," Doris Kean, H. S. Epstein, and James A. Greelman of the Emerson-Loos organization. The picture will have the financial backing of Joseph M. Schenck, whose pictures for Constance Talmadge the Emersons will continue to make upon their return, and will be directed by Victor Fleming, formerly director for Douglas Fairbanks. The scenes in the satire are laid in Santo Grafto, capital of the Kingdom of Bunkonia, and will be modelled after a real twenty-five mile square kingdom—Andora, in the Pyrenees mountains. Mr. Emerson and Miss Loos secured data for the building of Santo Grafto and its environs in Europe this summer.

FIRM AGAINST ACTORS

ATLANTIC CITY, Nov. 28.—The World Conference of Methodist Bishops, which is being held here, received a telegram today from Frank Gillmore of the Actors' Equity Association, urging the conference to amend the Book of Discipline of the church so as to permit dancing masters to hold membership in Methodist congregations. Gillmore's appeal was along the lines of the letter sent to the bishops last week by Louis H. Chalif of the Conclave of American Societies of Dancing Masters.

Bishop Joseph Berry of Philadelphia, senior Bishop of the Methodist Church, said tonight that no formal reply would be sent to either Gillmore or Chalif, and that the conference, as such, would pay no attention to either message.

"This one, as the other, will be treated with silent contempt," he said.

Bishop Berry declared that the mere fact that Chalif and Gillmore had sent such communications to the conference would be accepted as evidence of their mental unsoundness in any court where an effort was being made to prove insanity.

"We desire neither advice nor dictation from such a source," he said. "Neither a dancer nor an actor can be in the Methodist Church. We regard dancing and theatregoing as in the same class with games of chance."

COMPANY CHARTERED

TRENTON, N. J., Nov. 27.—The Lyric Amusement Company, of 208 Broad street, Elizabeth, with Charles L. Morgan as agent, was chartered in the office of the Secretary of State yesterday to take over and operate the motion picture theatre controlled at 533 and 535 East Jersey street, Elizabeth, and operate theatres, roof gardens and other amusement places.

The concern has a capitalization of \$100,000, which is divided into 1,000 shares at \$100 each, while the amount that will be devoted to the starting of business is \$1,000.

BUYS FRISCO THEATRE

SAN FRANCISCO, Nov. 25.—A syndicate headed by D. S. Markowitz and A. N. Jackson, of the Crescent Theatres, Inc., has purchased all the rights of the Rialto Theatre from George Mann and Howard Sheehan, and took possession on November 22.

ORPHEUM PLANS COMPLETED

LOS ANGELES, Nov. 26.—Plans for the new Orpheum Theatre, to be erected at the southwest corner of Eighth and Hill streets, have been completed, the general contracts for the work have been awarded and the construction of the building will be started in the near future, according to a statement made yesterday by G. Albert Lansburgh of San Francisco, architect for the structure, who is in Los Angeles for the purpose of submitting the working drawings to J. J. Backus, city building inspector, preparatory to taking out a permit for the building. The general plans, said Mr. Lansburgh, have already been approved and the details of construction are now under consideration.

The Hill Street Theatre, as it will be called, will cost in the neighborhood of \$1,500,000. It will be an eight-story office and loft building of class A construction, and the arrangement of the upper floors will be planned so as to suit the convenience of the tenants. On the first floor there will be ten stores, five on the Hill street frontage and five on Eighth street, and the main lobby will be accessible from the corner, at the base of the tower. This lobby, 40 x 80 feet, and finished in poly-chrome terra cotta, will lead to an interior foyer, through which access will be had to the auditorium and to the mezzanine floor, which will contain the ladies' parlor, children's playroom, smoking rooms and other conveniences for the use of patrons.

The auditorium, stated Mr. Lansburgh, will be finished in a novel manner, the entire architectural plan, both exterior and interior, following the Spanish style. A modern air-cooling and heating system will be installed, and a fine pipe organ has been ordered by Martin Beck, president of the Orpheum circuit, for installation as soon as the building is completed.

The general contract for the building has been awarded to McDonald and Kahn, and the contract for the steel has been let to the Llewellyn Iron Works.

The property, purchased several months ago by Martin Beck and associates, has a frontage of 175 feet on Hill street and 159 feet on Eighth street.

METRO GETS CARMEN FILM

Richard A. Rowland, president of Metro Pictures Corporation, announces that the company has obtained for exclusive distribution the Roland West production, "The Silver Lining," starring Jewel Carmen. The picture was made by the Iroquois Film Corporation. It is a super-feature of six reels, written and directed by Mr. West, which, upon examination in the Metro projection rooms, was declared to measure up in every way to the highest standards.

In the cast of "The Silver Lining," in addition to Jewel Carmen, are Virginia Valli, Arthur Donaldson, Leslie Austen, Julia Swayne Gordon, J. Herbert Frank and Gladden James.

LUTHER REED SUED

Angela Reed has begun a Supreme Court action for separation against Luther A. Reed, scenario writer, charging him with deserting her five days after their marriage, which took place Jan. 5, 1919.

Reed claims he went to California to carry out a contract with a motion picture company and that he did not return to her because she conducted herself improperly. He raided an apartment at 1 West 100th street on Nov. 4 last and says, he found a young man coming out of his wife's room. Mrs. Reed says that the man was visiting his father for whom she was acting as nurse at the time.

NEW PLAY OPENS

LONDON, Eng., Nov. 27.—Victoria Cross opened a week's run of her play "The Greater Law," dramatized by herself from her own novel of the same name, at the Kensington Theatre last week, and will play a preliminary tour before coming into a West End House.

CUP FOR MRS. PUBLILLONE

Acts playing at the National Theatre, Havana, have presented Mme. Geraldine Pubillone, under whose management they are appearing, with a gold loving cup.

"CORNERED" INTO ASTOR

"Kissing Time" will conclude its New York engagement at the Astor Theatre next Saturday evening. During next week Henry W. Savage will present there Madge Kennedy on her return to the speaking stage in "Cornered," by Dodson Mitchell. This new play, which has completed a ten-weeks' preliminary tour with success, is a comedy-drama, revealing Miss Kennedy in a dual role. Miss Kennedy's last Broadway appearance was in "Fair and Warmer." After that she left the stage to become a screen star.

DEATHS

HATTIE C. PHILLIPS, a well known Shakespearean actress who was in her prime during the 1880 period, died in San Francisco recently, at the home of her son, Carl Laumont. She was seventy-six years of age at the time of her death.

OLE THEOBALDI, Norwegian violinist, who played before most of the rulers of Europe, including the former German Emperor and the late King Edward VII of England, died in Chicago, Sunday following a brief illness. He was fifty-three years old and was born in Christiania, Norway. He had lived in Chicago since 1908.

RACHEL BARTON BUTLER, author of "Mamma's Affairs," successfully produced by Oliver Morosco last year, and "Mom," which opened a month ago in Washington, died last Wednesday night at her home in Greenwich, Conn. Miss Butler was the writer, two years ago, of the Harvard prize play, "Mamma's Affairs," and had placed several other scripts since that time.

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BELOVED MOTHER

HATTIE C. PHILLIPS

DIED NOV. 14TH, 1920

CARL LAMONT

San Francisco, Calif.

ANNA WALSH, a member of the team of Walsh and Cappelle, playing the Keith and Proctor time, died last Wednesday night in the Providence Hospital, Providence, R. I., where she was taken from a New Haven train following the bursting of a blood vessel.

CHARLES DOCHTERMANN, an animal trainer, died in Bellevue Hospital last Thursday as the result of an infection caused by the bites of a leopard which he was transferring from one cage into another in a warehouse where the animals of the Luna Amusement Corporation are stored.

OSCAR R. KRUEGER, for some time a star at the Irving Place Theatre and for years a prominent figure on the German stage, died here on Nov. 15 as the result of long illness.

PEZON, famous throughout France as a lion tamer, died recently in that country. He came from a family of show people who traveled from fair to fair with their menageries. During recent years Pezon's lions were one of the foremost attractions at the fairs held in different parts of France.

WILLIAM WEBB, formerly an acrobat and partner of Chas. F. Hassan, died suddenly at Red Bank, N. J., last week.

LETTER LIST

GENTLEMEN	Mason, John W.	Gordon, Shirley
Albani, C.	A.	Held, Jean
Allison, L. J.	Marsh, Leonard	Jay, Charlotte
Adelle, R.	Bike, F. L.	Lindlar, Anna
Aldridge, Arthur	Riche, Tom	Lynn, Mabel
Bairnsfather,	Totten, Joe B.	Leslie, Evelyn
Capt. Bruce	Thornton, Harry	Lynne, Mrs. Ed
Burkhardt, W. C.	Tafan, M.	LeRoy, Rose
Berry, Carroll	Underwood,	Laurie, Mildred
Bertelsen, Anders	Franklyn	Moore, Ruth
Bennett, Sid	Wheeler, J.	Morgan, Hilda
Bronson, Will	Williams, Bob M.	Morrison, Carolyn
Dambman, Mine.	Warren, Fred T.	Medore, Vivienne
Frothingham,	Alfred M.	Morin, Eddie
Gladys, V.	Andrews, Miss H.	Person, Candie
Gillet, Bobby	Allen, Dixie	Rene, Irene
Griffith, Arthur	Alexander, Anna	Ross, Rita
Goring, W. J.	Butiner, Bettina	Star, Charlotte
Hoffman, Dave A.	Bennett, Billie	Steele, Mabel
Holden, Wm.	Barlow, Ross	Sessions, Louise
Kubelik, Chas.	Collins, Mrs.	Terry, Jeanette
Kidder, Ed	Craig, Billie	Washington, Fanny
Leahy, Buck	Day, Dorothy	Wood, Margaret
Lambert, F. E.	Darling, Florence	Williams, Margie
Lemuel, Wm. E.	Fritz, Etta Y.	Lewis, Jas.
Lewis, Jas.	Gane, Dorothy	

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